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INTRODUCTION TO PRAKRIT

BY

ALFRED C. WOOLNER.

M.A. (OXON),

PRINCIPAL OF THE ORIENTAL COLLEGE,

LAHORE.

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Ganthaāreṇa ṇiaguruṇo Siri-

ARTHUR. ANTHONY. MACDONELL.

-ācāriaṇarindassa Baḷlatitthatthassa

ṇāma

savvāiṃ uvaaraṇāiṃ sumaria

imassa potthaassa ādimmi

sasiṇhaṃ

ahilihiḍaṃ.

PREFACE.

Degree courses in Sanskrit almost invariably include a Drama, of which a considerable portion is in Prakrit. In practice, whatever Examiners may imagine, the student reads the Sanskrit *chāyā*, which most editions provide for him on the same page. At any rate he begins that way; reading the Prakrit afterwards, noticing certain similarities, and *some* of the differences, so that he may be able to recognize a passage, with which he is already familiar in its Sanskrit form, and perhaps in an English translation. Even the more advanced student who reads the Prakrit as it comes, at the slightest check looks down at the 'shadow.' Consequently few students have any definite knowledge of any one of the Prakrits. One cannot blame them. The editions they use are often incorrect in the Prakrit portions, and there is no convenient book of reference on which they can find definite rules. One object of this *Introduction to Prakrit* is to provide students with a guide for the more attentive and more scholarly study of the Saurasenī and Māhārāṣṭrī passages in their Sanskrit Plays.

The **main object** however is to assist the student of the History of the great **Indo-Aryan Language** from Vedic times to the present day. The Indian student starts with an intimate knowledge of at least one **modern Indo-Aryan language**. In the Sanskrit he learns at school, he becomes familiarised with the stereotyped literary form of the ancient language. If he studies Sanskrit in the University, he will discover that the Vedic language represents a still more ancient stage of

Indo-Aryan. For this there are accurate texts, and many works of reference available.¹

The middle stage has been comparatively neglected. In India itself, the mediæval Prakrits are in a more real sense *dead* languages, than is Sanskrit itself. Outside India scholars have found in Pali, the language of the oldest Buddhist Scriptures, a convenient representative of this stage. The student of Indo-Aryan Philology needs a clear view of the main characteristics of the different Prakrits. It is hoped that this work may prove useful for this purpose.

Method of Study. Perhaps the best plan is to begin with the thorough study of *one* dialect, afterwards comparing others with this as a standard. This was the method of the Indian grammarians who took Māhārāṣṭrī as their standard. But the only *prose* extant in Māhārāṣṭrī was written by Jains, and that not in the same dialect as the songs in the dramas. There are excellent aids to the study of Pali, but Pali is too archaic to make a good central point, and it is a separate *subject* in our curricula, and generally regarded as appropriate only to students of Buddhism. Moreover the Sanskrit student does actually first come into contact with Prakrit in the plays, and most of it is Saurasenī. For this, among other reasons, it has been thought desirable to present a general view of the subject, with special stress on Saurasenī and Māhārāṣṭrī.

The student making use of this book is advised to read the general sections, and to study the chapters on Phonetics and Grammar with special reference to the two main Dramatic

¹ Particularly recommended: A Vedic Grammar for Students by Prof. A. A. Macdonell, Clarendon Press, 1916.

Prakrits. The more important examples are printed in bold type, and may be memorised. The Extracts 1 to 14 should then be thoroughly mastered, and the knowledge acquired applied to any play the student may be reading.¹

The next step will be more philological, consisting in the comparison of the several stages and dialects as far as they are described in Chapters IV to X, and illustrated in Extracts 15 to the end.²

The specimens of Pali and of old Prakrit are intended as inducements to further study.

Modern forms have been occasionally quoted to show the historical continuity of words from ancient times. The student should be able to connect up a much larger number of forms from his mother tongue.

The Index is intended partly for convenience of reference, and partly to provide an instrument by which one may test one's ability to explain forms, and to recognize them out of their context.

Transliteration. The Roman script has been used for several reasons. Over a dozen years of teaching experience has convinced the writer that the slovenly spelling, so prevalent in both Roman and Devanāgarī scripts, is partly due to the fact that Hindi and Sanskrit are written in the same script, but with slightly different sound-values. A word written in Devanāgarī may be pronounced as in Sanskrit or as in Hindi, e.g.—**भगवान्**, as *bhagavān* or as *bhagvān*, **धर्म** as *dharma* or *dharam*,

¹ If he will read a play for the sake of these two Prakrits only, let him choose Karpūramāñjari (Konow's Edition).

² The most interesting play for variety of dialect is the Mṛcchakaṭīkam.

सामवे as *sāmaveda*—or *sāmved* and so on. Confusion is increased if the student has to distinguish a Prakrit pronunciation when the spelling is identical with that of a modern word.

Another reason is that the Roman script being more atomic than Devanāgarī has advantages for stating phonetic laws in English.

Moreover any Indian student who aims at keeping abreast with modern scholarship should make himself thoroughly familiar with the use of this script. To make use of many books of reference, and Oriental Journals, it is almost as important to him, as Devanāgarī to the Western scholar.

These reasons seemed to outweigh the disadvantages of increased labour in proof-reading, and the initial feeling of unfamiliarity with Sanskrit in this guise that may be experienced by the beginner.

On doubtful points, such as derivations where “Doctors disagree,” the authority of Pischel has generally been followed. Controversy has generally been avoided, and where any reference has been made to rival theories or matters of dispute, it is only to suggest to the student fields of enquiry that still await his enterprise.

Apart from facilitating the study of the Indian Drama, and of Indian Philology, it is hoped that this little book may lead some of our students and graduates to take an interest in the great field of Indian thought and literature that lies outside the Sanskrit circle. Without some knowledge of this, it is impossible to obtain an adequate idea of the life of mediæval India.

A. C. WOOLNER.

Gulmarg. {
1917. }

TABLE OF TRANSLITERATION.

Vowels.

अ	a	आ	ā	इ	i	ई	ī	उ	u
ऊ	ū	ए	e	ओ	o				

For Sanskrit add ऋ r̥, ॠ r̄, ऌ l̥, ऐ ai, and औ au.

Note 1. अइ and अउ in Prakrit should strictly be written āī and āū to distinguish them from the Sanskrit diphthongs ऐ ai, औ au; but as the latter do not occur in Prakrit the dots can be admitted without any ambiguity. e.g. uttarai 'he crosses' can only represent उत्तरइ

2. ए and ओ in Prakrit sometimes represent short vowels. When distinguished these are written ě and ó (*vide* § 61).

Consonants.

क्	k	ख्	kh	ग्	g	घ्	gh	ङ्	ñ
च्	c	छ्	ch	ज्	j	झ्	jh	ञ्	ñ
ट्	t	ठ्	ṭh	ड्	ḍ	ढ्	ḍh	ण्	ṇ
त्	t	थ्	th	द्व	d	ध्व	dh	न	n
प	p	फ्	ph	ब्व	b	भ्व	bh	म	m
य्	y	र्व	r	ल्व	l	ल्व	l	व्व	v
श्	ś	[ष्व]	ṣ	स्	s	ह्व	h.		

Visarga (not used in Prakrit) ḥ.

Anusvāra ṁ.

A nasalised vowel is represented as in ā, ū.

Note 1. Sanskrit न n is generally represented in Prakrit by ण ṇ, but the dental n may occur before other dental, e.g. danta as in Sanskrit. This, however, is often written दंत danta. In Jain works the dental n is frequently written at the beginning of words.

2. Similarly other nasals are often represented by *anusvāra*.

पंच *pañca* for *pañc* .

संख *saṃkha* for *saṅkha*

दण्ड *daṇḍa* for *daṇḍa*

जंबू *jambu* for *jambu*

but see § 35.

3. For the weak *ṛ* see § 9. Note.

4. Hindi ङ is represented by *ṅ*, cerebral ञ by *ṇ*. In practice this causes no confusion with the vowels ऋ *ṛ* and ॠ *ṝ*. The letter ङ *ṅ* was probably pronounced as a cerebral *ṅ* long before the diacritical dot for ङ was devised.

5. In general it should be understood that transliteration is merely the substitution of one set of symbols for another, and does not tell us anything more about the pronunciation. It is quite possible that च *ca* was pronounced something like *tsa* in Māhārāṣṭrī as in modern Marathi, and that in Magadha अट *āṭ* was pronounced as Bengali renders it to-day. Even if so, we may feel sure that a Midlander would use his own sounds in pronouncing either Prakrit.

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CORRECTIONS.

Page 11, § 7, for *dhvāṅkṣa* read *dhvaṅkṣa*.

„ 29, § 79, for *ḍulaha* read *dulaha*.

„ 38, last line for *taṃ* read *taī*.

„ 65, note 3, for *Biography* read *Bibliography*.

„ 75, note, line 3, for *Mr̥cchakatikam* read *Mr̥cchakaṭikam*.

„ „ 12, for *Candakaṣikam* read *Caṇḍakaṣikam*.

„ 79, line 24, for *Prākṛtā-* read *Prākṛta-*.

„ 85, penultimate line. Insert a comma after “Bow” and delete stop after “vanquishing.”

„ 87, line 9, for *niviṇṇo* read *ṇiviṇṇo*. So in note 2.

„ 93, line 7, for *vitthaveṇa* read *vitthareṇa*.

Footnote 6 refers to line 8 *viṇṇaviādi*.

Note 13, for *Cakkavatti* read *Cakkavaṭṭi*.

„ 99, line 1, for *maṭṭā* read *maṭṭiā*.

„ 101, line 5. -paṭāā-, better reading -paḍāā-.

„ 102, line 9, for *bhakkanti* read *bhakkhanti*.

Note 9, for *sa-dahiṇa* read *sadahiṇā*.

„ 110, verse (a), for *nisāsā* read *ṇisāsā*.

„ 112, verse (a), for *sasāhara* read *sasa-hara*.

„ 113, verse (b), Hyphen between -supaḍi-ṭṭhia-.

„ 115, footnote. Omit “? rather to chastise the monkeys.”

„ 116, verse 63, note, for *saṃdattha* read *saṃdatṭha*.

„ 120, verse 82, note, for *viṇājjai* read *vi-ṇajjai*.

„ 83, for *nivvūḍham Nāha* read *ṇivvūḍham Nāha*.

„ 121, verse 14, for *latthiṃ* read *laṭṭhiṃ*.

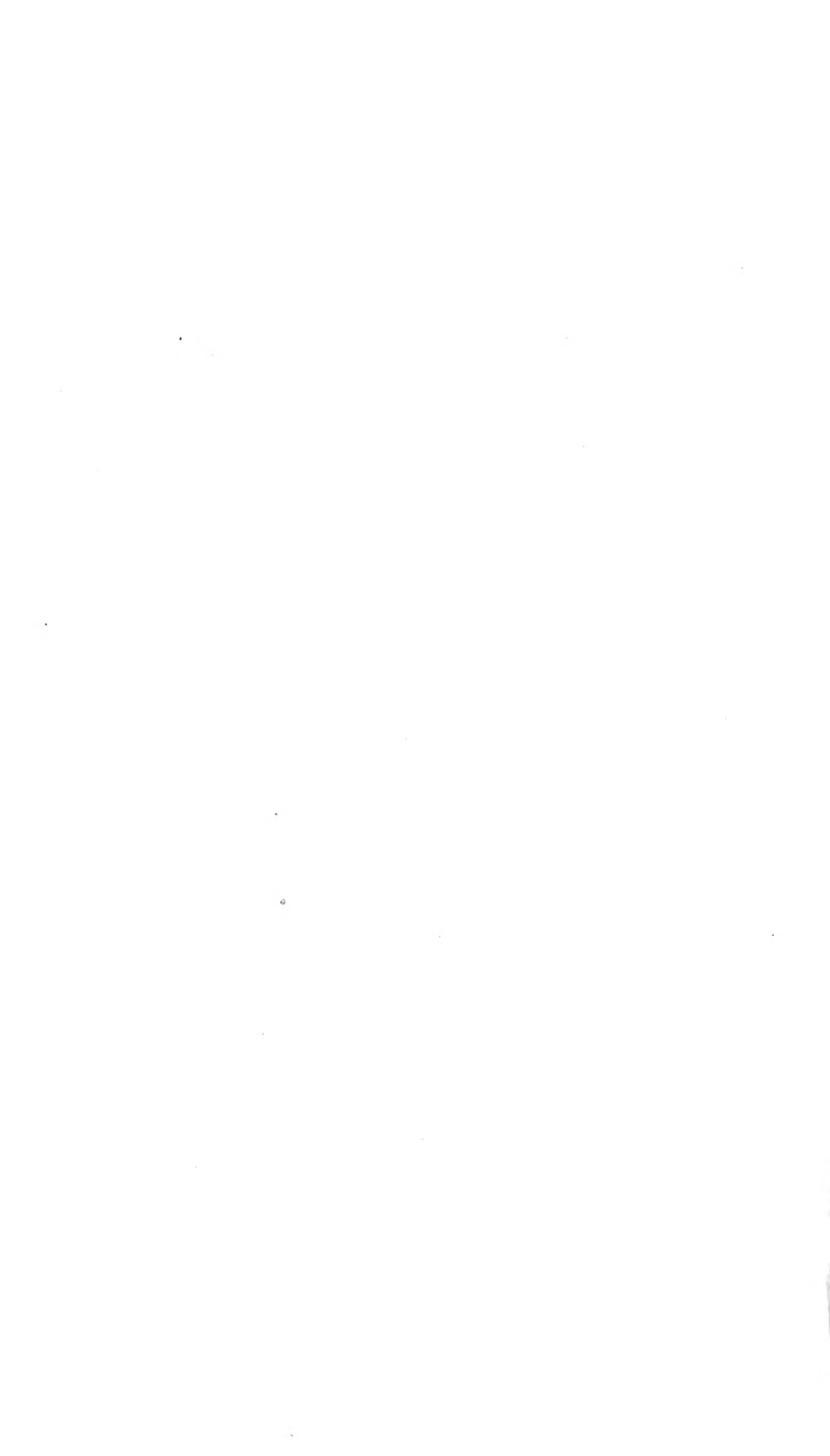
„ 124, note 13, cerebral ṇ thrice.

„ 136, verse 17, for *pāgaḍa* read *paḡaḍa*.

„ 19, for *bia* read *biā*

„ 141, note 6, for *nirvūha* read *nirvāha*.

„ 151, note 5, for *paccurpanna* read *paccuppanna*.



INTRODUCTION TO PRAKRIT.

PART I.

CHAPTER I.

SUBJECT DEFINED.

The history of the North Indian or Indo-Aryan languages may be conveniently divided into three periods—ancient, mediæval, and modern.

(i) The speech of the ancient or **Old Indian** period is represented in literature (*a*) by the language of the *Ṛig Veda*, (*b*) by that of later Vedic books. To this period belonged also those spoken dialects on which were based (*c*) the poetic diction of the *Epics*, and (*d*) the more highly polished (*Saṃskṛta*) literary language of Pāṇini, Patañjali, and thereafter of Kālidāsa and the others down to the present day.

(ii) The mediæval or **Middle Indian** period is represented in literature by Pāli and the Prākṛits. It comprises all the dialects from the time (whenever it was) that certain *phonetic* changes, with some variations in grammar also, had produced a language obviously different from Old Indian, down to the time (? about 1100 A.D.) when further phonetic changes and the complete break up of the old grammar had produced a new type of language similar to that of the modern vernaculars. Our knowledge of this period has to be pieced together from a variety of records, referring to different localities and different times. These records comprise inscriptions as well as literary works. Of the inscriptions the most famous are the *Edicts* of Aśoka. The literature comprises the Pāli Canon of the “Southern” or Hinayāna Buddhists, the Prākṛit Canon of

the Jains, the Prākṛit of Lyrics, Epics and Plays and the Prākṛit grammars.

(iii) The beginning of the third or modern period has not been fixed with precision. It lies between the latest sort of Prākṛit, or *apabhraṃśa* described by Hemacandra in the twelfth century, and the earliest poetry of the Old Vernaculars. The oldest poem in Western Hindi is the *Prithi Rāj Rasau* by Chand Bardai of Lahore (about 1200 A.D.).

The middle period can be again divided into three stages: (1) Old Prākṛit (or Pāli); (2) Middle Prākṛit; (3) Late Prākṛit or *Apabhraṃśa*.

(1) The Old Prākṛit stage includes (a) Inscriptions from the middle of the 3rd century B.C. down to the 2nd century A.D. The dialect varies with time and place.

(b) Pāli of the Hinayāna Canon and other Buddhist works, as the *Mahāvamsa* and the *Jātakas*.

In the *Jātakas*, or Birth Stories of the Buddha, the verses (*gāthās*) preserve a more archaic form of language than the prose.

(c) The language of the oldest Jain *Sūtras*.

(d) The Prākṛits of early plays, such as those of Aśvaghoṣa of which fragments have been found in Central Asia.

(2) The Middle Prākṛit stage includes (a) *Māhārāṣṭrī*, the language of the liquid lyrics of the Deccan, (b) the other Dramatic Prākṛits, *Śauraseni*, *Māgadhī*, etc., as found in the plays of Kālidāsa and his successors, and in the grammarians; (c) the dialects of the later Jain books; (d) *Paiśācī*, in which the *Bṛhatkathā* is said to have been composed, but which is known only from the statements of grammarians.

(3) *Apabhraṃśas* were not much used for literary purposes. They represent the stage reached by ordinary colloquial speech when the Prākṛit type of speech as found in the plays was already archaic, and had been refined and stereotyped by the grammarians. By the time that Hemacandra recorded a

particular Apabhraṃśa of the West, this was probably already archaic.

This book is concerned in general with the second, mediæval, or middle period of the Indian language, and in particular with the Middle Prākṛit stage, especially the Dramatic Prākṛits.

Various uses of the word “ Prākṛit.”

Prākṛta derived from *prakṛti* has two lines of meaning (a) the more precise meaning of something belonging to or derived from a *prakṛti*, the original form of anything as opposed to a *vikṛti* its modification, as in Sāṃkhya Philosophy: *prākṛta* means what is derived from Prakṛti, the original element ; (b) the looser meanings of ‘ natural, ordinary, vulgar, provincial.’

It is probable that it was in this more general sense that ‘ *prākṛta*’ (Śauraseni ‘ *pāūda*’ Māhārāṣṭrī ‘ *pāūa*’) was first applied to *ordinary common* speech as distinct from the highly polished, perfected *Samskṛitam*.

Grammarians and Rhetoricians of later days however explain *prākṛtam* as derived from the *prakṛti*, i.e. *saṃskṛtam*. This explanation is perfectly intelligible even if it be not historically correct. Practically we take Sanskrit forms as the basis and derive Prākṛit forms therefrom. Nevertheless modern philology insists on an important reservation : Sanskrit forms are quoted as the basis in as far as they represent the Old Indian forms, but sometimes the particular Old Indian form required to explain a Prākṛit word is not found in Sanskrit at all, or only in a late work and obviously borrowed from Prākṛit.

If in “ Sanskrit ” we include the Vedic language and all dialects of the Old Indian period, then it is true to say that all the Prākṛits are derived from Sanskrit. If on the other hand “ Sanskrit ” is used more strictly of the Pāṇini-Patañjali language or “ Classical Sanskrit,” then it is untrue to say that any Prākṛit is derived from Sanskrit, except that Śauraseni, the Midland Prākṛit, is derived from the Old Indian dialect

of the Madhyadeśa on which Classical Sanskrit was mainly based.

In Europe the word Prākṛit has been used (a) to refer to particular languages classed as Prākṛit in India, e.g. Māhārāṣṭrī, or to the Prākṛit passages in plays.

(b) Of the Middle Period of the Indian languages (Pāli and the early inscriptions forming an earlier stage were sometimes distinguished from Prākṛit¹).

(c) Of the *natural* spoken language as distinct from the literary learned language. In this last sense some writers² distinguish Primary, Secondary and Tertiary Prākṛits as the natural spoken dialects of the three great periods. Out of these successive types of spoken speech grew the various literary idioms which became stereotyped or fossilised as it were, and remained in use alongside of the living and ever-changing dialects.

CHAPTER II. ७०

PRAKRITS.

The following are the more important literary Prākṛits (Pāli being excluded):—

✓ M.	Māhārāṣṭrī	}	Dramatic Prākṛits.
S.	Sauraseni		
Mg.	Māgadhi		
AMg.	Ardha-Māgadhi	}	Jain Canon.
J. M.	Jain-Mahārāṣṭrī		
J. S.	Jain-Sauraseni		
(Apa.	Apabhrāmśa.)		

¹ Dr. O. Franke in his *Pāli and Sanskrit* uses 'Pāli' for the Middle Period including Inscriptions.

² *Vide* Article on Prākṛit by Dr. Sir George Grierson in *Encyclopaedia Britannica*, XIXth Edition.

M. **Māhārāṣṭrī** was regarded as the Prākṛt *par excellence*. Prākṛit grammars gave the rules for this first. For others there were some special rules, and then “the rest is like Mahārāṣṭrī.” Daṇḍin remarks (K.D. 1.35): *Mahārāṣṭrākrayām bhāṣām prakṛṣṭam prākṛtam viduḥ*.

In the drama ladies who speak Śauraseni, sing their songs in Māhārāṣṭrī. The Māhārāṣṭrī lyrics were famous far beyond the limits of Mahārāṣṭram. The same language is used for the Prākṛit Epics such as the Gaṇḍavaho. This language of the Deccan poets carries further than other Prākṛits the principle of omitting single consonants between vowels (*vide* § 10). This is natural in a literary song-dialect, for in a song it is the melody and sentiment that matter most, the precise words or forms of words are less important. It is not to be supposed however that Māhārāṣṭrī is a mere invention of the poets. It is based on the old spoken language of the country of the Godaverī, and contains many features that survive as peculiarities of modern Marathi.

S. **Śauraseni** was the Prākṛit of the Madhyadeśa taking its name from Śūrasena the country round Mathurā (‘Muttra’). This is the ordinary prākṛit of a Sanskrit drama. It is spoken by ladies and the Vidūshaka; in the Camphor-cluster (Karpūra-mañjarī) even by the king. This Prākṛit is the nearest to classical Sanskrit. It arose in the same country, and is descended from the spoken language, on which classical Sanskrit was mainly based. It thus forms an intermediate stage between Sanskrit and Hindi (that is, the Western Hindi on which Literary Hindi has been based). Owing however to this close kinship with the sacred tongue, Śauraseni was overshadowed; continually influenced by Sanskrit, it failed to make much independent progress.

Mg. **Māgadhī** is the Prākṛit of the East. Its geographical centre was in the ancient Magadha not far from the land of modern Māgahī, a dialect of Bihārī. In the plays Māgadhī is

spoken by low people. Dialects of Māgadhi also occur, e g., Dhakkī in the Mṛcchakaṭikam. This Prākṛit differs conspicuously from the others in its phonetics. स is replaced by ण, and र by ल. The nominative singular of -a stems end in -e. य remains and even replaces ज. (For further particulars vide Chap. X). Where other Prākṛits say *haltho*, Māgadhi has *haṣṭe*; others *so rāā = so rājā*, Māgadhi *śe lāā*.

Jain Prākṛits.

AMg. The oldest Jain Sūtras were composed in **Ardha Māgadhi**, a prākṛit based on the dialect spoken between Sūrasena and Magadha (about Oude). In its phonetic character it resembles Māgadhi in some respects. It preserves more traces of the old grammar than Sauraseni, and shows a greater independence from Sanskrit.

J. M. The non-canonical books of the Śvetāmbaras were written in a form of Māhārāṣṭrī that has been termed **Jain Māhārāṣṭrī**.

J. Ś. The language of the Digambara Canon in some respects resembles Sauraseni and has been termed *Jain Sauraseni*.

Apabhraṃśa has been used in India (a) for anything diverging from Sanskrit as the standard of correct speech, (b) for spoken languages as distinct from literary "Prākṛits," including non-Aryan as well as Aryan languages; (c) a literary form of any such vernacular. The only literary Apabhraṃśa described in detail by the grammarians is the *Nāgara* Apabhraṃśa which appears to have belonged to Gujarat. To this is said to be related the *Vrācada* Apabhraṃśa of Sindh. Dhakkī and some other dialectic forms of the main Prākṛits are sometimes styled *apabhraṃśas*. If we had records of the apabhraṃśas spoken in the areas connected with each of the main Prākṛits an important link in the history of the Indian languages would be supplied. Even as it is, the tendencies of Apabhraṃśa in phonetics and grammar, as shown by the rules

and specimens given by Hemacandra, help to bridge the gap between typical Prākṛit and the modern languages.

The use of various Prākṛits in the Drama is discussed in Chapter XI on Prākṛit Literature. Further details as to sub-dialects, Paisācī dialects, the dialects used in Inscriptions, and their relationships, are given in Chapter X on the classification of Prakrits.

CHAPTER III.

GENERAL CHARACTER OF PRAKRIT.

Prākṛit (including Pāli) was still a synthetic language. The ancient grammar had been somewhat simplified. The number of case forms and verbal forms tends to dwindle. The Rīgveda possessed a greater variety of forms than the later Vedas. Pāṇini's Sanskrit has discarded a number of forms used in the Brāhmaṇas. Pāli and old Ardhamāgadhī retain a good deal that has disappeared from the Māhārāṣṭrī and Śauraseni of the lyrics and plays. Apabhraṃśa finally indicates the approaching dissolution of the last remnants of the old etymology. The time was approaching when a noun might have only two or three distinct endings, and the verb was reduced to little more than one tense and two participles. The ambiguity thus produced was avoided by new devices, and out of the ruins of the old language grew up the analytic languages of modern India.

Though simplified, yet the remaining Prākṛit grammar is of the same type as Sanskrit grammar. There is a strong tendency to reduce all declensions to one type, that of *a*-stems, and to conjugate all verbs according to one scheme, that of the old *A*. Conjugation. The Dative disappears. Nominative and Accusative Plurals tend to coincide. The Imperfect, Perfect and numerous Aorists had gone by the

time of the Middle Prakrit stage. The Dual number was found unnecessary. The Ātmanepada hardly survived after the Old Prākṛit stage and never in its original meaning. But it was not yet necessary to resort to postpositions or auxiliary verbs. The essentials necessary for ordinary conversation and even verse-writing remained down to the Apabhraṃśa stage. For more important work, for more exact thinking the tendency was to resort to Sanskrit. As Pāli, Ardhamāgadhī and the other Jain Prākṛits successively lost the advantage of being the language of the day, or of the locality, they were unable to withstand this tendency and were eventually replaced by Sanskrit.

Apart from this simplification the main changes arising in Prākṛit are phonetic. Conjunct consonants are mostly assimilated: *rakta* became *ratta* (as Latin *fructus* became Italian *frutto*); *sapta* became *satta* (as Latin *septem* became Italian *sette*). Some of the sounds of the old language disappear: च *r*, ऐ *ai*, औ *au*, य *ya* (except in Mg. and a shadowy य to bridge hiatus), ण *śa* (except in Mg. where ण is missing), ष *ṣa* and Visarga; whereas the only sounds contained in Prākṛit and not recorded for Sanskrit are the short vowels *ě* and *ō*. Final consonants are avoided. Not more than two consonants can follow a short vowel, nor more than one follow a long vowel.

[For details see Chapters IV to VI.]

The cumulative effect of such changes in the case of a particular word may be such as to completely alter its appearance. "Vappaīrā" does not immediately suggest Vākpatirājā, "oīṇa" is not very like *avatīṇa*. On the other hand some words are identical with Sanskrit and the *majority* could readily suggest a Sanskrit equivalent to anyone with a living colloquial knowledge of the classical language. This is true not only of Sauraseni but also of the others.

From this circumstance it may be understood that the different Prākṛits were mutually intelligible among the edu-

cated. A speaker of Sanskrit, whose *mother* tongue was the spoken form of any one of the Prākritis, would readily understand any of the literary Prākritis. Moreover a speaker of Sauraseni would easily learn to recognise many Sanskrit words, and even grasp the meaning of a Sanskrit sentence without being able to speak Sanskrit. In the older stage the difference was still less marked. Still further back we should find only the difference between 'correct' and 'incorrect' pronunciation, grammatical speech and ungrammatical, standard speech and dialectical—the differences between the speech of educated and uneducated people speaking substantially the same language. At this stage though differences existed the new speech had not attained a separate existence, it was not yet distinct enough to be recognized as a separate language capable of having a fixed grammar and a literature of its own.

Even in the Rigveda we find "*prākritisms*," that is phonetic variations along just those lines that were followed by the Prākritis. For instance *Śithirā* = "loose" instead of *Śrithirā* as might be expected from the root *śrath*. From this and similar instances it is not necessary to deduce a wide difference between the language of the hymns and contemporary speech. Rather the inclusion of such "*prākritisms*" in the sacred texts indicates that the priests were not yet conscious of the difference.¹

An interesting parallel to the history of the Indo-Aryan languages is shown by that of the Romance languages in Europe. Of several old Italic dialects, that of the Latin tribe prevailed, and Latin became the dominant language of Italy—and then of the Roman Empire. It became the language of the largest Christian Church of the middle ages, and thence the language

¹ It has to be remembered that phonetic changes are generally *unconscious*. Men slip into new pronunciations without knowing that they have done so. They will therefore retain archaic spellings centuries after the sounds have changed. This is very conspicuous in Tibetan and in English.

of Science and Philosophy until the modern languages of Europe asserted their independent existence. Like Sanskrit in India, Latin was long the medium of conversation between educated men of different nations. Again, as the language of religion Latin was always to be heard in the mouths of priests, and common people caught stray phrases of it. The mediaeval quack or schoolmaster, however ignorant, must needs air his Latin.¹ Here again phonetic changes and the working of analogy have gradually simplified the old grammar until prepositions and auxiliary verbs had to be used to avoid ambiguity.

Some speculation has been devoted as to the *causes* of such changes as in India may be styled prakritic. Economy of effort, progressive refinement especially in courts and cities, softening influence of a semi-tropical climate, influence of the speech habits of non-Aryan peoples who adopted the Aryan speech—all these may have been at work both in India and in Europe.

CHAPTER IV.

PHONETICS.

SINGLE CONSONANTS.

§ 1. **A. Initial.** The general rule is that a single consonant at the beginning of a word remains unaltered, except *n*, *y*, *ś*, and *ṣ* (न, य, श, ष).

n is cerebralised (§ 7).

y becomes *j* (except in *Mg.*).

jadhā = *yathā* (*Mg.* *yadhā*). *jaī* = *yadī*, *Saur.* also has *jadi* (*Mg.* *yaī*, *yadi*). *jogī* = *yogī*.

ś and *ṣ* become *s* (§ 8).

§ 2. The initial consonant of the second member of a compound is usually treated as if it was in the middle of a word. A verbal root however often retains its initial letter.

¹ See *Love's Labour Lost*, Act V. Holofernes the Schoolmaster.

putta = *putra*, but *āryaputra* becomes *ajjaūtta*.
 paāsei = *prakāśayati*. āadam or āgadam = *āgatam*.

§ 3. Enclitics are similarly treated. *kiṃ uṇa* = *kiṃ punar*. *vi* =
 (a) *pi*. *a* = *ca*.

In *tāvat* and *te* (2nd pers. pron.) Śaur. and Mg. change *t*
 to *d* as in the middle of a word. *mā dāva* = *mā tāvat*.
ṇa de = *na te*. *piduṇo de* = *pitus te*. *tado de* = *tatas te*.

§ 4. In several dialects *bh* becomes *h* in the root *bhū* and its
 derivatives. M. *hoī* = *bhavati* (Śaur. *bhodi*).
 Ś. *havissadi* (Mg. *haviśśadi*) = *bhaviṣyati*.
 Ś. Mg. *hodavva* = *bhavitavya*.

(5). *Ph* at the beginning of the second member of a com-
 pound is often retained as at the beginning of a word.
 Ś. *cittaphalaa* = *citrāphalaka*, *bahuphala* *saphala*.

(6). *Aspiration*.

kh for *k*. *khujja* = *kubja*. ✓ *kheḷ* = ✓ *krīḍ*.

ph for *p*. Ś. *phanasa*. M. *paṇasa* = *panasa* "bread-fruit
 tree," an aspirated sibilant becomes *ch*. AMg. *chāva* =
 Pāli *chāpa* = *śāba* or *śāba* "young animal." M. AMg.
cha = *ṣaṭ*, *chaṭṭha* = *ṣaṣṭha*.

(7). *Change of Place of Articulation*.

Examples. Palatal for Dental. M. *ciṭṭhai*. S. *ciṭṭhadi*.
 Mg. *ciṣṭhadi* = *tiṣṭhati*.

Cerebral for Dental. M. *ḍhaṅkha* = *dhvāṅkṣa* "crow."
ṇ for *n*. *ṇūṇa* = *nūnam*, *ṇaṇa* = *nayana*.

(8). The three sibilants ś, ṣ, s (ॠ ष स) are reduced to one, the
 dental *s* (except in Māgadhī where we have the pala-
 tal ś).

§ 9. *B. Medial*. Medial or intervocal *k*, *g*, *c*, *j*, *t*, *d*, are
 generally dropped. (क, ग, च, ज, त, द).

M. *loa* = *loka*, *saala* = *sakala*, *aṇurāa* = *anurāga*, *juala* =
yugala, *ṇaara* = *nagara*, *paūra* = *prapura*, *bhoṇa* =
bhojana, *rasāala* = *rasātala*, *hīaa* = *hrdaya*.

Medial p, b, v, are sometimes dropped. (प, ब, व).

M. rūa = rūpa, viuha = vibudha, diaha = divasa.

Medial y is always dropped (य).

vioa = viyoga, pia = priya.

Note.—In place of the omitted consonant was pronounced a weakly articulated *ya* (*laghu-prayatnatara-ya-kāra*). This was weaker than the य of Sanskrit or Māgadhi, and was not expressed in writing, except in MSS. written by the Jains, e.g., hiyaṃ = hṛdaya.

§ 10 This principle of omitting single consonants between vowels was carried to great lengths in the literary form of Mahārāṣṭrī used in Lyrics. It naturally leads to ambiguity. Kaī may represent *kati*, *kavi*, or *kapi*! A string of vowels like uaa (= *udaka*) has lost all the character of the original word. The fact that such changes were possible at all shows that the Indian consonants were, as now, weaker in articulation than the English consonants. The actual workaday dialects however were more conservative. In Apabhraṃśa, Hemacandra tells us, k, t, p between vowels were not dropped, but became g, d, b, respectively. nāagu = nāyakaḥ, āgado = āgataḥ, sabhalaṃ = saphalakam. Some of the literary Prākṛits also have the same change. In the older stage, as in Pāli, k, t, p remain unchanged.

§ 11. *Examples.*

Saur : adidhi = atithi, kadhedu = kathayatu, pāridosia = pāritoṣika, bhodi = bhavati, kadhido = kathitaḥ, Kirāda = Kirāta, āṇedi = ānayati, tado = tataḥ, kida = kṛta, gada = gata, sakkada = saṃskṛta, Sarassadi = Sarasvati (M. Sarassā).

Māgadhi : pālidosia = pāritoṣika, śādaṃ = svāgatam, hage ("I") = ahakaḥ, a derivative of aham.

Ardha-Māgadhi and Jain Māhārāṣṭrī : Asoga = Aśoka, loga = loka, āgāsa = ākāśa.

Pāli : loka, gacchati, rūpa.

§ 12. In this treatment of medial *t* we have one of the characteristic distinctions between the Śaurasenī and Mahārāṣṭrī of the plays. Compare the following :—

<i>Śaurasenī.</i>	<i>Māhārāṣṭrī.</i>	<i>Sanskrit.</i>
jāṇādi	jāṇāi	jānāti.
edi	ei	eti.
hida	hia	hita.
pāuda	pāua	prākṛta.
maragada	maragaa	marakata.
ladā	laā	latā.
ṭhida	ṭhia	sthita.
pahudi	pahui	prabhṛti.
sada	saa	śata.
edaṃ	eaṃ	etad.

√ § 13. The aspirates *kh*, *gh*, *th*, *dh*, *ph*, and *bh* between vowels are generally reduced to *h*. (ख, घ, थ, ध, फ and भ become ह).

muha = *mukha*, *sahī* = *sakhī*, *meha* = *megha*, *lahua* = *laghuka*, *ruhira* = *rudhira*, *vahū* = *vadhū*, *sahara* = *śaphara*, *ahīṇava* = *abhinava*, *ṇaha* = *nabhas* or *nakha*.

§ 14. Here again Śaurasenī, Māgadhī and some other dialects merely replace the surd *th* by the sonant *dh*.

S'. *adidhi*, *kadhedu*, *tadhā*, *adha*, *jadhā* = *yathā*.

Mg. *yadhā* = *yathā*, *tadhā*. (Pāli retains the surd—*atha*, *yathā*, *tathā*.)

This forms another distinction between Śaurasenī and Māhārāṣṭrī, e.g. :—

<i>Śaurasenī.</i>	<i>Māhārāṣṭrī.</i>	<i>Sanskrit.</i>
<i>adha</i>	<i>aha</i>	<i>atha</i> .
<i>maṇoradha</i>	<i>maṇoraha</i>	<i>manoratha</i> .
<i>kadhaṃ</i>	<i>kahaṃ</i>	<i>katham</i> .
<i>ṇādha</i>	<i>ṇāha</i>	<i>nātha</i> .

§ 15. Sometimes instead of being dropped (§ 9) or reduced to h (§ 13) a consonant between vowels is doubled.

S. ujju = *rju*, M. *ṇakkha* = *nakha*, M. S. *ēkka* = *eka*.

✓ Note 1. Other consonants are similarly doubled, e.g. :—
jōvvaṇa = *yauvana*, tēlla = *taila*, pēmma = *preman*.

Note 2. The vowel before the double consonant is always short. Here ए and ऋ represent the short vowels ě, ǝ. (§ 68).

Note 3. An aspirate is doubled by prefixing the corresponding non-aspirated sound : kkh, ggh, and so on.

Some MSS. literally double the aspirates, writing kkhk, chch, and so on. This is merely an orthographical difference, the pronunciation was the same.

§ 16. Cerebral surds ṭ ṭh between vowels become sonant ḍ ḍh (ट, ठ become ड, ढ).

paḍa = *paṭa*, paḍāa = *paṭāka*, kuḍila = *kuṭila*, kuḍumba = *kuṭumba*, vaḍa = *vaṭa*, paḍhaṇa = *paṭhana*.

Some dialects had the further change of ḍ to ḷ. (§ 22).

M. kakkoḷa = *karkoṭa*. Mg. śaḷa = *śakaṭa* (Saur : *saaḍa*).

Mg. yūḷaka = *jūṭaka* (Saur : **jūḍaa*).

(17). P if not omitted becomes V. (प becomes व).

rūva = *rūpa*, diva = *dīpa* (cf. *Dīwālī*), uvari = *upari*, uva-
araṇa = *upakaraṇa*, uvajjhāa = *upādhyāya* (cf. *Ojha*),
avi = *api*, avara = *apara* (Hindi *aur*), tāva = *tāpa*.

(18). B becomes V. (ब becomes व).

kavala = *kabala*, savara = *śabara*.

(19). Aspiration. Prakrit sometimes has kh instead of Sanskrit k (§ 6). This in the middle of a word generally becomes h.

M. ṇihasa = *nikaṣa*, M. S. phaḷiḥa = *sphaṭika*.

ṭa through ṭha becomes ḍha. AMg. vaḍha = *vaṭa*, ta becomes tha, then ha. M. bharaha = *bharata*, vasahi = *vasati* Rarer; p through ph becomes bh. AMg. kacchabha = *kacchapa*. n, m, l and the sibilants are

sometimes aspirated. Aspiration is sometimes shifted. M. dihi from **dithi* = *dhṛti*. M. dhūā S' Mg. dhūdā = *duhitā*, S' Mg. bahiṇī = *bhaginī*, M. ghēttuṃ = *grahītum* through **ghṛptum*) Aspiration is sometimes lost. S'. saṅkalā = *śṛṅkhalā* but saṅkhalā and siṅkhalā are also found.

(20). *Change of place of articulation.*

Cerebral for Dental.

paḍi = *prati*, M. paḍia S' Mg. paḍida = *patita*, paḍhama = *prathama*. This cerebralising is much commoner in Ardhamāgadhī :

AMg. oṣaḍha = *auṣadha* (M. S'. oṣaḥa).

In most dialects n regularly becomes ṇ (𑀭 for न) ṇūṇa, ṇaṇa.

(21). **Sibilants.** *The three sibilants of Sanskrit are represented by the dental s (except in Māgadhī which has only the palatal ś), asesā = aśeṣa, etc.*

Mg. keṣeṣu = *keśeṣu* (Saur. etc. kesesu).

(22). **D** often becomes ḷ. (§ 16) (𑀢 becomes 𑀣).

In North India books and MSS. use 𑀣 for 𑀢.

M. garuḷa (S'. garuḍa; Mg. galuḍa), M. S'. kīḷā = *krīḍā*, ✓ kheḷ = ✓ *krīd*.

(23). **T** and d sometimes become ḷ or Ḹ. (𑀤, 𑀥 become 𑀣 or 𑀤).

S'. alaṣī = *ataṣī*, M. S'. vijjuliā = **vidyutikā* "lightning" (whence Hindi bijli). M. Sālavāhana = *Sātavāhana*. M. S'. dohaḷa = *dohada*.

(24). **D** becomes r in adjectival and pronominal compounds with -*drś* -*drśa* -*drkṣa*.

erisa = *īdrśa* (S'. also īdisa) kerisa, aṇṇārīsa tumhārīsa, sarīsa.

(25). In dialects m sometimes became v. (𑀭 becomes 𑀮).

So M. vammaha Saur. mammadha = *manmatha*. M. oṇavia = *avanata* (from **avanamita*).

This change is more frequent in Apabhraṃśa which at the same time nasalises the preceding vowel and the semivowel, and then often omits either the semivowel or the nasal element. Thus Apa. *kāvala* = *kamala*, *Jāuṇā* = *Yamunā*, *ṇavahī* = *namanti*. This nasalisation also appears in M., e.g. *Cāṇḍā* = *Śaur. Cāmuṇḍā*.

This change accounts for forms like “Kanwar” from *Kumāra*, and *gāv* (गव) with its many minute variations in the modern dialects. (Skt. *grāma*-. Pāli and most Prākritis (g)gāma-). Cf Beames, I, 254.

- (26). In Māgadhi *r* always become *l*, in other dialects the change is exceptional. (र become ल).

M. *S. dalidda* = *daridra*, *muhala* = *mukhara*.

The change is more frequent in Ardha Māgadhi than in M. or *S.*

- (27). Sometimes sibilants become *h*, especially after long vowels. M. *aṇudīhaṃ* (Śaur *aṇudīsaṃ*) = *anudīvasam*.
Loc : Sing : *tahiṃ* = *tassiṃ* (*tasmin*).

The change is commoner in Apabhraṃśa and has an important effect on the inflectional system.

- (28). Sometimes instead of *h* in Sanskrit we find an aspirate *dh* etc. in Prākrit, eg *S. Mg. idha* M. *ita*.

Here Śauraseni preserves the more original sound. *H.* in Sanskrit often represents an original sonant aspirate. Cf. *hanti* and *aghnan*, *jaghāna*.

§ 29. C. *Final*. All final mutes are dropped

Nasals become anusvāra. *aḥ* becomes *o*, otherwise *vi-sarga* is dropped. Sometimes the final vowel is then nasalised.

For treatment of finals in compounds see Sandhi (Ch. VII).

CHAPTER V.

COMPOUND CONSONANTS.

§ 30. At the beginning of a word only a single consonant can remain.

Exceptions 1. *ṇh*, e.g., *ṇhāṇa* = *snāna*.

2. *mh* as in *mhi* = (*a*)*smi*, *mho mha* – *smah* (enclitic).

3. At the beginning of the second member of a compound.

§ 31. In the middle of a word no group may exceed two consonants, and these must be only

(1) Doubled, e.g. *kk* (or for aspirate *kkh*),

(2) Mute after nasal of the same class, e.g. *ṇk*, *ṇḍ*, or

(3) Aspirated Nasal (or *lh*).

§ 32. Consequently most compound consonants are either assimilated or separated by a svarabhakti vowel.

§ 33. Assimilation. The general rule is that between equals the second prevails, between unequals the stronger prevails

The consonants can be arranged as follows in a scale of decreasing strength for this purpose.

(i) Mutes. (The five vargas less the nasals).

(ii) Nasals.

(iii) *l*, *s*, *v*, *y*, *r*, in order.

h stands by itself (§§ 52-54).

§ 34. Two mutes. According to the rule given above, *k* + *t* becomes *tt*, *g* + *dh* becomes *ddh*, *d* + *g* becomes *gg* and so on.

Examples. *jutta* = *yukta*, *vappaīrāā* = *vākpatirājā*, *dud-dha* = *dugdha*, *chaccaraṇa* = *ṣaṭ* + *carāṇa* (§ 6), *khagga* = *khadga*, *balakkāra* = *balātkāra*, *uppala* = *utpala*,

uggama = *udgama*, sabbhāva = *sadbhāva*, sutta = *supta*,
khujja = *kubja* (§ 6), sadda = *śabda*, laddha = *labdha*.

§ 35. A nasal before a mute of the same class remains, before a mute of another class it becomes anusvāra.

Saṅkhala = *śṛṅkhala*, kōṇca = *krauñca*, kaṇṭha, man-
thara, jambū, but dīṃmuha = *dīṃmukha*, paṃti =
paṅkti, vimjha = *vindhya* (§ 44).

§ 36. A nasal following a mute is assimilated

aggi = *agnih*, viggha = *vighna*, savatti = *sapatnī*. jugga
= *yugma*.

Exceptions. (a) jña becomes ṇṇa. āṇavedi = *ājñāpayati*.
aṇahinṇa = *anabhijña*. jaṇṇa = *yajña*.

Note 1. At the beginning of the second member of a
compound jña can become jja, e.g. mañōjja = *mañōjña*.

Note 2. Māgadhi has ãña according to Hemachandra
(4-293).

(b) ātman in M. nearly always, in Apa. always becomes
appa (cf. Hindi āp). The other dialects vary between
appa and atta.

(c) dma becomes nma, pōmma = *padma* (also paīma, § 57).

§ 37. L with a mute is assimilated.

vakkala = *valkala*, phagguṇa = *phalguṇa*, appa = *alpa*,
kappa = *kaīpa*. [Exception, /jalp becomes /jamp, but
also japp]. pavamga = *plavamga*.

§ 38. Mute and Sibilant. The mute of course can only be a
surd. When the sibilant comes first, it is assimila-
ted, and the mute is aspirated, e.g. sta becomes tht.
When however the sibilant stands at the end of the
first member of compound, the following mute need
not be aspirated, especially if the first member is a
prefix like *duś*. śca becomes ccha, accharia = *āścarya*,
pacchā = *paścāt* but ṇiccala = *niścala*, duccarida = *duś-
carita*.

[In Māgadhi śca remains: niścala.]

✓ **Ṣka** and **ṣkha** become **kkh**. S. **pōkkhara** = *puṣkara*, **sukkha** = *śuṣka*. In this case however the aspiration is often omitted.

M. **caūkka**. S. **cadukka** = *catuṣka*. M. S. **dukkara** = *duṣkara*, **nikkam**— for *niṣkram*— etc.

Ṣta and **ṣtha** become **ṭṭh**. **diṭṭhi** = *drṣṭi*, **suṭṭhu** = *suṣṭhu*. Exception **veḍha** = *veṣṭa* (cf. Pāli *veṭhati*).

Ṣpa and **ṣpha** become **pph**. **puppha** = *puṣpa*, **ṇipphala** = *niṣphala*.

✓ **Sta** and **stha** become **tth**. **thaṇa** = *stana*, **atthi** = *asti*, **hatth** = *hasta* (cf. Panjabi *hatth*), **avatthā** = *avasthā*, **kāatthaa** = *kāyasthaka*. Compound. **duttara** = *dustara*. Sometimes this **tth** is cerebralised. M. S. **aṭṭhi** = *asthi*. The ✓*sthā* especially varies between **tth** and **ṭṭh**. Saur. **thida** or **ṭhida** = *sthita* (M. *thia* or *ṭhia*). M. S. **thāna** = *sthāna* (M. also *thāna*). S. **thidi** or **ṭhidi** = *sthitī* (M. *thii* or *ṭhii*).

Spa and **spha** become **pph**. **phāmsa** = *sparśa* (§ 49). **phaḷiha** = *sphaṭika*. A. Mg. **phusaī** = *sprṣati*.

§ 39. When the sibilant follows the mute they become **cc**. **acchi** = *akṣi*, **riccha** = *ṛkṣa*, M. **chuhā** = *kṣudhā*, **macch-ara** = *matsara*, **vaccha** = *vatsa* (also = *ṛkṣa*), **accharā** = *apsarā*, **juguccā** = *jugupsā*.

✓ § 40. **Kṣa** however more generally becomes **kkh**. Saur. **khattia** = *kṣatriya*, **khitta** = *kṣipta*, **akkhi** = *akṣi*, **ṇikkhividum** = *nikṣeptum*, **sikkhida** = *śikṣita*. **dak-khiṇa** = *dakṣiṇa* ('Deccan').

Sometimes the dialects vary between **cc** and **kkh**. M. **ucchu**, S. **ikkhu** = *ikṣu*, M. **kucchi**, S. **kukkhi** = *kukṣi*. M. **pēcchaī**, S. **pōkkhadi** = *prekṣate*, M. **sāriccha**, S. **sārikkha** = **sādrkṣya*.

Sometimes **kṣa** becomes **jjh**.

S. **pajjharāvedī** = **prakṣarāpayati*, M. S. **jhiṇa** = *kṣiṇa* (also *khīṇa*).

[*Note.* Pischel distinguishes : (a) original kṣa (Avestan xša) becomes kkh, (b) kṣa from śṣa (Avestan ša) becomes ccha, (c) kṣa from źza becomes jjha. Śṣa and źza would seem rather difficult to pronounce. Presumably śṣa represents in origin a front palate stop plus the corresponding fricative, and źza the sonant equivalent, while the original kṣa is a back palate stop plus a fricative. The ष in च can hardly have been originally identical with the Indian cerebral sibilant. The history of the different pronunciations of ष and च, and the relation in Iranian languages of χ and š, need further investigation].

§ 41. In compounds $-t + ś-$ or $--t + s-$ become $-ss-$ or with lengthening of previous vowel simply $s-$ — *pajjussua* = *paryutsuka*, *ūsava* = *utsava*, *S'*. *ussāsa*. *M.* *ūsāsa* = *ucchrāsa*.

§ 42. **V** with a mute is assimilated.

M. *kaḍhia* *S.* *kaḍhida* = *kvathila*, *S'*. *pakka* — *pakva*, *ujjala* = *ujjvala*, *satta* = *sattva*, *dia* = *dviḥa*, *uvvigga* = *udvigna*.

§ 43. **Y** with a mute is assimilated.

Cāṇakka = *Cāṇakya*, *sōkkha* = *saukhyā*, *jōgga* = *yogyā*, *ṇaṭṭaa* = *nāṭyaka*, *abbhantara* = *abhyantara*.

§ 44. *A dental is first palatalised.*

Sacca = *satya*, *ṇevaccha* = *nepathya*, *accanta* = *atyanta*, *racchā* = *rathyā*, *ajja* = *adya*, *uvajjhā* = *upādhyāya*, *saṃjhā* = *sandhyā*, *majjha* = *madhya*.

§ 45. **R** with a mute is assimilated.

takkemi = *tarkayāmi*, *cakka* = *cakra*, *magga* = *mārga*, *gāma* = *grāma*, *samucchida* = *samucchrīta*, *ṇibbandha* = *nirbandha*, *citta* = *citra*, *patta* = *pattra*, *attha* = *artha*, *bhadda* = *bhadra*, *samudda* = *samudra*, *addha* = *ardha*.

Exception—*atra* becomes *attha*, *latra* becomes *tattha*.

[When **R** precedes a dental it sometimes cerebralises it first. *vaṭṭadi* = *vartate*].

§ 46. **Two Nasals.** ङ *n* and ण *ṇ* before म *m* become anusvāra :
 न *n* is assimilated to following म *m* and म *m* to following
 न *n* (i.e., ण *ṇ*).

dimmuha = diṇmukha. M. chammuha = saṇmukha. um-
 muha = unṇmukha, ṇiṇṇa = niṇṇa, Pajjuṇṇa = Prady-
 umna.

§ 47. **Nasal with sibilant.** If the nasal precedes it becomes
 anusvāra. When the sibilant precedes it becomes h
 and the order is reversed.

Sṇa becomes ṇha. paṇha = praśna.

Sma becomes mha. Kamhira = Kāśmīra.

Ṣṇa becomes ṇha. uṇha = uṣṇa, Kaṇha = Kṛṣṇa.

Ṣma becomes mha. gimha = grīṣma.

Sna becomes nha. ṇhāṇa = snāna.

Sma becomes mha. amhe = asme, vimhaa = vismaya.

Exceptions :

(1) raśmi always becomes rassi.

(2) Initial śma becomes m. masāṇa = śmaśāna.

(3) Sneha, snigdha, either ṇehā ṇiddha or siṇha.
 siṇiddha.

(4) Loc. Singular Pronominal ending - śmin becomes
 mmi; - smin becomes either - ssiṃ or - mmi.

S. edassiṃ = etasmin M. eassiṃ or eammi. (AMg.
 msi logaṃsi = loke).

§ 48. **Nasal with semivowel.** The semivowel is assimilated.
 gumma = gulma, mēccha = mleccha, aṇṇesaṇā = an-
 veṣaṇā, puṇṇa = puṇya, aṇṇa = aṇya, sōmma = saumya,
 dhamma = dharma, kaṇṇa = karṇa.

Note. my after a long vowel become m. kāmāe = kāmṇyaṇā.

§ 49. **Sibilant and semivowel.** The semivowel is assimilated.
 sāhaṇia = ślāghanīya, pāsa = pāśva, M. āsa S. assa =
 aśva, avassam = avaśyam, M. mīsa S. missa = mīśra,
 maṇussa = manuśya, S. parissaadi = pariśvajate, rahassa
 = rahasya, vaassa = vayasya, tassa = tasya, sahassa =

sahasra, *sahattha* = *svahasta*, S. *Sarassadī* = *Sarasvatī*,
sāadaṇi = *svāgatam*.

Note 1. Sometimes this *ss* is reduced to *s* with (a) lengthening of the previous vowel (M. *mīsa*, *āsa* above) or (b) nasalisation of the previous vowel, which is more frequent from *śra* and general with *rśa*. *Aṃsu* = *aśru*, *phaṃsa* = *sparsa*, *daṃsaṇa* = *darśana* (§ 64).

Note 2. A further dialectic change is *s* becomes *h*. So *Māgadhi kāmāha*, *Apabhraṃśa kāmahō*. Later on this had an important effect on inflections.

§ 50. Two semivowels. The stronger prevails in the order *l, v, r, y*.

gallakka = *galvarka*, *mulla* = *mūlya*, *dullaha* = *durlabha*,
kavva = *kāvya*, *parivvājaa* = *parivrājaka*, *savva* = *sarva*.

Exception. In *ry* *y* becomes *j*, hence it becomes *jj*, *ajja* = *ārya*, *kajja* = *kārya*. Sometimes *r* becomes *l*, hence *ll*, *pallattha* = *paryastu*.

Note. *yya* becomes *jja*, except in *Māgadhi*.

§ 51. Visarga before *k, kh, p, ph* is treated like a sibilant, *dukkha* = *duḥkha*, *antakkaraṇa* = *antaḥkaraṇa*; so is visarga before a sibilant. S. *cadussamudda* = *catuḥsamudra*, *dussaha* = *duḥsaha* (also M. S. *dūsaha*).

§ 52. When *h* precedes a nasal or *l*, the group is inverted. *avaraha* = *aparāhṇa*, *majjhaṇha* = *madhyāhna*, M. *geṇhaī*, S. *geṇhadi* = *gr̥hṇāti*, *ciṇha* = *cinna* (M. also *cindha*), *bamhaṇa* = *brāhmaṇa*, *palhattha* = **prahlasta* (from *√hlas* = *hras*).

§ 53. In *hy* the semivowel becomes *j* and then the group becomes *jjh*. *Sajjha* = *sahya*, *aṇugejjhā* = *anugrāhyā*.

§ 54. *lv* becomes either *bbh* (through *vh*) or *h*. *vibbhala* = *rihvala*, *jihā* = *jihvā* (AMg. *jibbhā*). (For *hr, rh* see § 57.)

§ 55. **Cerebralisation.** Dental groups sometimes become cerebral. *maṭṭiā = mṛttikā*, *vuḍḍha = vṛddha*, *gaṇṭhi = granthi*.

§ 56. The same principles apply to groups of three consonants, e.g., *matsya* becomes *maccha*, *arghya* *aggha*, *astra* *attha*, and so on.

§ 57. **Svarabhakti.** *When one of two consonants is a nasal or a semivowel, the two may be separated by an inserted svarabhakti vowel.* The two consonants are then treated according to the rules for simple consonants. The vowel is generally *i*, or *u* with a labial, but sometimes *a*.

M. *raṇa*, S. *raḍaṇa*, Mg. *ladaṇa = ratna*, M. S. *salāhā = ślāghā*, *āmarisa = āmarṣa*, *varisa = varṣa*, *harisa = harṣa*, *kilanta = klānta*, *kiliṇṇa = klinna*, *milāṇa = mlāna*, *tuvara = tvara(ṣva)*, *duvāra duāra = dvāra*, *suvo = śvaḥ*, *ariha = arha*, *paūma = padma* (Pāli *pa-duma*) S. *sumaradi = smarati*.

§ 58. *If one of the consonants is y, this is then omitted.* *ācāria = ācārya*. (The actual difference of pronunciation here is slight) *verulia = vaiḍūrya*, *coria = caurya*, *hio = hyas*.

Sometimes *ī* appears. *accharia* or S. *accharīa = āścarya* (M. also *acchera* § 76). S. *paḍhiadi = Pāli paṭhiyate = paṭhyate*.

CHAPTER VI.

VOWELS.

§ 59. The sonants *r* and *l* (र and ल) counted as vowels in Sanskrit Grammar disappear in Prākṛit, as in Pāli. In the old Indian language र was not pronounced *ri* (रि) as it is nowadays. It was not a consonant plus a vowel, but a "sonant" fricative used as a vowel. Its

pronunciation may have been similar to the sonant *r* in some Slavonic languages, e.g. *Srbi*, the name of the Serbs in their own language. Languages not possessing this sound naturally represent it either with the neutral vowel *ə* or introduce a vowel sound before or after the consonant *r*. (Sometimes both before and after). Hence it is more intelligible why (a) the guṇa of *r* is *ar* (not *re*), (b) *Vṛtrahan* appears in Avestan as *Vērēth-raghna*, *rju* as *ērēzu*, (c) Pāli has *iritvija* for *rtvij*, *irubbedā* for *rgveda*, and (d) Prākritis not possessing *e* (or a sign for it) replace *r* by *a*, *i*, or *u* as well as by *ri*. Still less does *lri* express the old pronunciation of *लृ*. This was more like the final sound ('sonant' or syllabic *l*) in English "battle" where there is no vowel between the *t* and the *l*. Its guṇa is *al*. It is represented in Prākritis by *ili*, *li*, or *a*. *Kilitta* = *klpta*.

§ 60. Substitutes for *r*.

ri. (for initial *r*) [*Māgadhi* *li*.]

riddhi = *rddhi*, *riccha* = *rkṣa*, *risi* = *rṣi*.

a. M. *kaa* S. *kada* = *kṛta*, *vasaha* = *vṛṣabha*.

i. (commonest) *kiviṇa* = *kṛpaṇa*, *giddha* = *gṛdhra*, *diṭṭhi* = *drṣṭi*, *siāla* = *sṛgāla*, *hīaa* = *hṛdaya*.

u. (after labials or when another *u* follows).

M. *ṇihua* S. *ṇihuda* = *ṇibhṛta*. M. *pucchai* S. *pucchadi* = *pṛcchati*, *muṇāla* = *mṛṇāla*, *vuttanta* = *vṛttānta*.

Note 1. The vowel often varies even in the same dialect.

S. *daḍha* or *diḍha* = *drḍha*. M. *ṇiatta* or *ṇivutta* = *ṇivṛtta*.

Note 2. Nouns in *r* generally have *u* for *r* before the suffix *-ka*, and when they begin compounds. S. *jāmādua* = *jāmāṭṛka*, *bhādusaa* = *bhrātṛ-śata*. But *i* also occurs: S. *bhaṭṭidāraa* = *bhartṛdāraka*.

Note 3. *a*, *i*, *u*, also occur at the beginning of a word.

M. *acchāi* = *ṛcchati*, S. *isi* = *rṣi*, *ujju* = *rju*.

Note 4. Long *r̄* becomes *ī* or *ū*.

§ 61. *The Diphthongs ai, au are replaced by e, o. Before double consonants ě and 6 are short (§§ 15, 68).*

S. edihāsia = *aitihāsika*, Erāvaṇa = *Airāvaṇa*, tēlla = *taila*, vējja = *vaīdya*.

M. komuī, S. komudī = *kaumudī*, jovvaṇa = *yauvana*, sōmma = *saumya*.

Note. Sometimes in M. and other dialects *ai* become *a—i*, and *au* becomes *aū*, eg. vaīra = *vairin*, maūli = *mauli*. This is not correct for Śaurasenī or Māgadhī.

§ 62. **Change of Quantity.** *A long vowel can be followed by only one consonant, and therefore every vowel before a double consonant is short. This law obviously covers many cases where a long vowel in Sanskrit appears as a short vowel in Prakrit. There was also a tendency to shorten the consonant and lengthen the vowel in such cases. This is commoner in Māhārāṣṭrī (and especially in Ardha Māgadhī and Jain-Māhārāṣṭrī) than it is in Śaurasenī or Māgadhī. This principle has played a great part in the modern Indian languages (cf. Pr. aggi Panjabi agg, but Hindi āg).*

§ 63. **Lengthening of short vowel.**

This occurs most frequently before *r* + consonant (especially a sibilant), and before sibilant + *ya*, *ra*, *va*, or sibilant. S. kādum = *kartum*, kādavva = *kartavya*. AMg. phāsa = *sparśa*, AMg. maṇūsa = *manuṣya* (Śaurasenī maṇussa) M. āsa = *aśva* (S. assa). M. S. ūsava = *utsava*, dūsaha = *duḥsaha*.

§ 64. *Instead of being lengthened in such cases the vowel is often nasalised. daṃsaṇa = darśana, phaṃsa = sparśa (49) M. aṃsu = aśru (S. assu), AMg. aṃsi = asmi (S. mhi).*

§ 65. *Vice versa a vowel is sometimes lengthened instead of being nasalised before r, s, or h.*

dādhā = *daṃṣṭrā*, M. pīsaī S. pīsedī = **piṇṣati = pināṣṭi*, M. siha = *siṃha* (also siṃgha S. siṃha)

§ 66. There are a number of other cases where the vowel is lengthened : sometimes in the middle of a compound, before certain inflections, or by analogy with other words, e.g. M. śāriccha = *sadrkṣa* by analogy with *tāriccha*, *jāriccha*.

§ 67. Shortening of vowels. As stated above every vowel followed by a double consonant must be short, so must every vowel with anusvāra and a consonant.

A vowel is sometimes shortened when the previous vowel is accented : *alia* = *ālīka* : or when the following vowel is accented : M. maṃjara = *mārjārā*, but also maṃjāra (S' majjāra).

Note. Māhārāṣṭrī follows rather the Vedic, and Śaurasenī the classical Sanskrit accent. The difference often accounts for divergences between Marathi and Hindi.

§ 68. A long vowel before a single consonant is often shortened, the consonant being doubled, if the word was originally accented on the last syllable.

ēvvaṃ = *evām*, jōvvaṇa = *yauvanā*, tēlla = *tailā*, pēmma = *premān*.

Note 1. Final vowels are shortened before enclitics with double consonants, e.g. M. ṭhia mhi = *sthitāsmi*.

Note 2. Śaurasenī *jēva jēvva* = *eva* becomes *jjeva jjevva* after a short vowel : e.g. *ajjassa jjevva* = *āryasyaiva* : or after a shortened ē ō : *bhūmie jjevva* = *bhūmyāmeva*, *ido jjevva* = *īta eva*.

Note 3. S'ri becomes Siri.

Note 4. In M. the final ā of adverbs is very often shortened : *jaha* = *yathā*.

§ 69. Vowel for vowel. Examples.

a becomes *i* in syllables preceding the accent. (Commoner in M. than S' or Mg.) *pikka* = *pakvā* (S' also *pakka*).

M. majjhima but S' majjhama = *madhyama*,

M. kaīma but S' kadama = *katama*.

[Note. Hindi has pákkā, Marathi pikā.]

a becomes *u* (i) with labials : pulocdi = *pralokayati* (commoner in M. AMg. than in S').

(ii) stems in *a* especially -jña : savvaṇṇu = *sarvajña*.
ā becomes *i* (sometimes) after the accent ; M. jampimo = *jālpāmaḥ* : before the accent : AMg. vihatthimitta = *vitastimātra*. In this case *i* generally becomes *è*. mētta = *mātra*.

§ 70. *i* becomes *u* if an *u* follows : M. ucchu = *ikṣu*, AMg. usu = *iṣu*.

i becomes *ī* before a double consonant : ēttha = *itthā*, gējja = *grhya* (from* gijja, from* *grhya* for *grāhya*).

ī becomes *e* in *īdṛśa* etc., or it remains : S'. erisa, generally *īdisa*, so *kerisa*, *kīdisa*.

[Note. *erisa* is really from Vedic *ayā* + *dṛś*.]

§ 71. *u* becomes *a* in the first syllable when the second contains *u*. garua = *guruka*, maūla = *mukula*.

u becomes *i*. purisa = *puruṣa* (Mg. *puliśa*).

u becomes *o* before a double consonant. S'. pokkara = *puṣkara*, potthaa = *pustaka* (cf. Hindi *pōthī*). mōggara = *mudgara*, M. gōccha = *guccha*.

ū becomes *o* or *o* before double consonant, or where a compound consonant has been simplified. M. mōlla = *mūlya*, thora from *thōrra = *sthūra*, so *tambola* = *tāmbūla* [*tāmbūla*—**tambulla*—**tambōlla*—*tambola*].

§ 72. *e* becomes *i* (i) in unaccented syllables : M. iṇā = *enā*, viaṇā = *vedanā*, diarā = *devarā*.

(ii) before double consonants : S'. Mittea = *Maitreya*.

(iii) (dialect) after a long vowel : S'. Mg. ediṇā = *etena* (also *edena*).

§ 73. *o* becomes *u* (i) before double consonants : M. aṇṇuṇṇa for aṇṇōṇṇa (§ 61) = *anyonya*.

(ii) In Apabhraṃśa where *o* comes from *aḥ*, as in the Nom. Sing. of nouns in *a* : e.g. loū = *lokaḥ*, sihu

= *siṃhaḥ*. [This survives in Sindhī, e.g. caṇḍu or caṇḍru = "moon."]

§ 74. **Omission of Vowels.** Examples.

AMg posaha = *upavasathá*, S'. vaṭṭhida = *avasthita*, M. ranna = *araṇya* ("Rann" of Kach).

api after anusvāra becomes *pi*, after vowels *vi*.

↳ *iti* after anusvāra becomes *ti*, after vowels *titi*.

S'. Mg. idāṇiṃ in its weaker sense "then" becomes *dāṇiṃ*.

M. piussiā = *pitṛṣvasṛkā* from **piusasiā*.

M. S'. pōpphali = *pūgaṇḍhalī* - **khu** = *khalu*.

majjhaṇṇa = *madhyāṇḍina*, S'. Mg. dhīdā = *duhitā* (**duhitā*).

Note. Only unaccented vowels are omitted. Such omission therefore sometimes throws light on the accentuation of a word.

§ 75. **Samprasāraṇa.** The reduction of *ya* to *i* and of *va* to *u* is more frequent than in Sanskrit. *Āyā* and *ava* become *e* and *o*. S'. tiriceha = **tiryakṣā* from *tiryak*. turida = *tvarita*, kadhedu = *kathayatu*, odāra = *avatāra*, ṇomāliā = *navamālikā*. M. loṇa = *lavaṇa* S'. bhodi = *bhavati*.

§ 76. **Epenthesis.** -aria from -ārya sometimes becomes -era, peranta = *paryanta*, M. acchera = *āścarya* (but also accharia as in S'), M. kera = *kārya*. S'. tumhakera. amhakera.

[*Note.* From a derivative *keraka* was derived the Old Hindi and Old Gujarati *kerō kerī* used to form a genitive. Beames disputed the derivation of *keraka* from *kārya*, vide B. ii. 286. Generally H. *kā*, *kī*, etc., Rājas-thānī -ro -rī, etc., and Bengali -er are derived from *keraka*.]

CHAPTER VII.

SANDHI.

A. Consonants.

§ 77. As Prakrit does not allow final consonants (§ 29) most of the complications of Sanskrit external sandhi disappear.

Sometimes however the final consonant, usually dropped, is as it were *revived* before a vowel :

AMg jad atthi = *yad asti*. Mg. yad iścaśe = *yad icchase*, or before an *enclitic* : AMg. chaceva = *śaḍ eva* chap pi = *śaḍ api*. *R* in *dur* and *nir* regularly remains.

S. durāgada = *durāgata*, *ṇirantara*.

m sometimes survives as in M. ěkkam-ěkkaṇi = *ekaikam*.

§ 78. This form is then declined, e.g. ěkkam-ěkke. Thus *m* comes to be used as a *sandhi consonant*, e.g. aṅga-m-aṅgammi = *aṅge'ṅge*, AMg. goṇa-m-āi = *govādayo*, esa-m-aggī = *eṣo'gñih*.

More rarely *y* and *r* are used as sandhi consonants.

AMg. dhi-r atthu = *dhig astu*.

§ 79. In *compounds* the final consonant of the first member is usually assimilated to the initial consonant of the second member : but sometimes the two are treated as separate words.

M. sarisaṅkula = *śaritsaṅkula*, ḍulaha = *durlabha* (usually dullaha), dusaha = *duḥsaha* (usually dussaha or dūsaha).

B. Vowels.

✓ § 80. Prakrit is tolerant of *hiatus* : but in *compounds* the final vowel of the first member is usually combined with the initial vowel of the second, as in Sanskrit.

S. kilesāṇala = *klesāṇala*, jammantare = *janmāntare* (ā before two consonants) rāesi = *rāa + isi* = *rājārṣi*.

CHAPTER VIII.

DECLENSION.

§ 84. Prakrit declensions differ from those of Sanskrit mainly through (a) the working of the phonetic rules given above and some others affecting particular inflections, (b) the simplification effected by transferring words from one declension to another, i.e. by *analogy*. There are a few cases where the Prakrits preserve old endings or methods not found in Sanskrit. There is little that is new. On the whole Prakrit Grammar represents the gradual wearing away of the old system rather than the building up of a new one.

§ 85. The **Dual** has been lost. The **Dative** is almost entirely merged in the Genitive—(Dat. sing of a-stems occurs in M.) The general phonetic rules rule out the consonantal declension, though some traces of it remain.

The great majority of nouns are declined as :—

1. Masculine or Neuter stems in *a*.
2. Masculine or Neuter stems in *i* or *u*.
3. Feminine stems in *ā*, *i*, *ī*, *u*, *ū*.

§ 86. **Declension of A stems.** Normal.

Masc : **putta** = *putra* “son”

	<i>Sauraseni.</i>	<i>Māhārāṣṭri.</i>
Singular : Nom.	putto	putto
Acc.	puttaṃ	puttaṃ
Instr.	putteṇa	putteṇa(ṇ)
Dat.	—	puttāa
Abl.	puttādo	puttāo
Gen.	puttassa	puttassa
Loc.	putte	puttammi or putte.

Plural :	Nom.	puttā	puttā
	Acc.	putte	puttā or putte
	Instr.	puttehiṃ	} puttehi(ṃ) (various) puttāṇa(ṃ)
	Abl.	(puttehiṃ-to)	
	Gen.	puttāṇaṃ	
	Loc.	puttesu(ṃ)	puttesu(ṃ).

Note. (i) puttādo puttāo, abl. sing. = **putratas*. Before this ablative ending *-tas* a short vowel is lengthened, though when used adverbially it can keep the short vowel, e.g. aggado = *agrataḥ*, jammado = *janmataḥ*.

(ii) putte acc. plur. by analogy with pronouns tumhe, ime, etc.

(iii) puttehiṃ instr. plur. = **putrebhiḥ* (as in the R̥gveda) (§ 29).

(iv) abl. plur. is rarely found except in AMg. The form quoted = Instr. plur. + *tas*.

(v) puttammi = **putrasmin*. pronom. declension.

§ 87. Neut : phala, "fruit."

This is declined like putta except :

Nom. Acc. Sing. phalaṃ N. Acc. Plural phalāṃ.

§ 88. Declension of I stems, Normal.

Masc. aggi = *agni*, "fire."

Singular : Nom. aggī.

Acc. aggiṃ.

Instr aggiṇā.

Abl. Not common. Various forms.

Gen. aggiṇo or in M. aggissa.

Loc. aggimmi.

Plural : Nom. aggiō or aggiṇo (M. aggiṇo or aggī).

Acc. aggiṇo.

Instr. aggihiṃ (M. aggihi).

Gen. aggiṇaṃ (M. or aggiṇa).

Loc. aggiṣu(ṃ).

Note. (i) Gen. Sing. aggiṇo like the Neuter in Sanskrit is borrowed from the declension of *in*-stems; aggiṣsa by analogy with puttassa.

(ii) Loc. Sing. agginimmi compare puttammi.

(iii) Nom. Acc. Plural aggiṇo from *in*-stems aggiṇo compare the Feminines in *ī* plural -īo = *ī as*.

(iv) M. aggi by analogy with puttā from putta.

(v) aggihiṃ Instr. Plur. The vowel is always lengthened before the endings -hi hiṃ, cf. puttehiṃ. The final anusvāra is optionally omitted in all these forms by M. and some other dialects.

§ 89. Neut. dahi = *dadhi*, ‘‘ curd. ’’

This is declined like aggi except :

Nom. Acc. Sing. dahiṃ or dahi. Plur. dahīṃ.

§ 90. *Closely parallel are the U stems.*

Thus vāu = *vāyu* (wind) has Sing. Nom. vāū, Acc. vaum, Instr. vāuṇā, Gen. vāuṇo (or in M. vāussa), Loc. vāummi. Plur. Nom. vāuṇo (or in M. vāū), Acc. vāuṇo, Instr. vāūhi(ṃ), Gen. vāūṇa(ṃ), Loc. vāūsū(ṃ).

Neuter. mahu = *madhu*, ‘‘ honey, ’’ has Nom. Acc. Sing. mahu(ṃ). Plur. mahūṃ.

§ 91. **Feminine Declension.** The instrumental, genitive and locative singular have fallen together. Nouns in ā, ī, ū are exactly parallel.

Singular :	Nom. mālā	devī	vahū, ‘ bride. ’
	Acc. mālāṃ	deviṃ	vahuṃ.
	Abl. mālādo	devīdo	vahūdo.
	(M. mālāo)	(M. devio)	(M. vahūo).
I. G. Loc.	mālāe	devie	vahūe.
	Voc. mālē	devi	vahu.
Plural :	Nom. Acc. mālāo mālā	devio	vahūo.
	Instr. mālāhi(ṃ)	devihi(ṃ)	vahūhi(ṃ).
	Abl. (mālāhiṃto	devihiṃto	vahūhiṃto).
	Gen. mālāṇa(ṃ)	devīṇa(ṃ)	vahūṇa(ṃ).
	Loc. mālāsu(ṃ)	devīsu(ṃ)	vahūsū(ṃ).

- Note 1.* Abl. Sing. $\bar{a}do-\bar{a}o$ from the masculine declension. Sauraseni also uses $\bar{a}e$.
2. I. G. Loc. Sing. $-\bar{a}e$ from Skt $-\bar{a}yai$ used for Gen. Abl. in Yajur Veda and Brāhmaṇas
3. Nom. Plural $-\bar{a}o$ by analogy with devio, etc. ($-\bar{i}o = \bar{i} + a\bar{h}$).

§ 92. Variants in the Normal Declensions.

A stems. (i) Nom. Sing. in Mg. and AMg. ends in e .
Mg. $puli\bar{s}e$. AMg. $purise = puruṣaḥ$; in Apabhraṃśa
Nom. Acc. Sing. in u .

(ii) AMg. has a Dat. Sing. in $\bar{a}e$ (from fem. decl.):
 $devatt\bar{a}e = devatv\bar{a}ya$.

(iii) Abl. Sing. $-\bar{a}o$ in M. AMg. becomes $\bar{a}ū$ metri causa:
 $raṇṇ\bar{a}u = araṇyāt$.

M. AMg. have also a form in \bar{a} from $-\bar{a}t$: $vas\bar{a} =$
 $vaśāt$, $ghar\bar{a} = grhāt$.

Common in M. is Abl. Sing. in hi : $mūlāhi$, $dūrāhi$.

Rarer is $-hiṃto$: $hiaāhiṃto = hṛdayāt$.

(iv) Gen. Sing. Mg. has $-\bar{s}śa$ or $=ha$. Cāḷudattaśśa or
Cāḷudattāha.

(v) Loc. Sing. In M. forms in $-e-ammī$ often stand
together: $gaammī paose = gate pradoṣe$.

In AMg. the commonest form is in $ṃsi (=smin$
§ 47). $logaṃsi = loke$.

Some dialects have Loc. in $-hiṃ$. Mg. $pavaha-$
 $nāhiṃ = pravahaṇe$.

(vi) Neut. Plur. M. $\bar{a}iṃ -aĩ -ai$. Forms in $\bar{a}ṇi$ also
occur in AMg. and Sauraseni.

Dialectic also \bar{a} (as in Veda) S. $midhuṇā$, $jāṇa-$
 $vattā = yānapātrāṇi$.

(vii) Acc. Plur. Masc. Dialectic $\bar{a} = \bar{a}n$ M. $guṇā =$
 $guṇān$, AMg. $\bar{a}sā = aśvān$ (common in Apa-
bhraṃśa.)

§ 93. *I and U stems.*

- (i) Abl. Sing. Examples. M. uahīu = *udadheḥ*, AMg. kucchīo = *kukṣeḥ*, JM. kammaggiṇo = *kar-māgneḥ*.
- (ii) Loc. Sing. In AMg. the commonest form is in *ṃsi*: kucchīṃsi = *kukṣau*; in Apabhramśa *hī*: āihī = *ādau*.
- (iii) Nom. Plural. AMg. risāo = *ṛṣayah*, sāhavo = *sādhavah*, (Neuter) M. acchīṃ = *akṣīṇi*, also acchīṇi, AMg. maṃsūṃ or maṃsūṇi = *śmaśrūṇi*.
- (iv) Masculines in *ī* and *ū* shorten these and are declined like nouns in *i* and *u*.

§ 94. *Feminine stems. Ā stems.*

- (i) I. G.L. Sing. *-āe* is shortened *metri causa* to *āi*.
- (ii) A form in *-āa* is forbidden by some grammarians: but occurs as in M. jōṇhāa = *jyotsnayā*.
- (iii) Abl. Sing. Commonest form is in M *-ā* S'. Mg. *-ādo*. S'. Mg. also have *-āe*. *imāe maa-taṇhiāe* = *asyā mrgatṛṣṇikāyāḥ*.
- (iv) N. Acc. Plur. sometimes in *ā*: M. rehā = *rekhāḥ*. S'. pūijjantā devadā = *pūjyamānā devatāḥ*.

§ 95. *I, Ū stems.*

- (i) For *-īe* M. often has *īa*.
- (ii) S'. diṭṭhiā = *diṣṭyā* preserves the older form of the Instr.
- (iii) Nom. Acc. Plur. *īo ūo* become *īu ūu*, *metri causa*.

§ 96. **Stems derived from Skt. R stems.** The distinction between relations and agents is maintained. In the Nom. Acc. Sing. and Nom. Plural Prakrit follows the Sanskrit. Otherwise the stems become stems in *u* (or in *i*) or a new stem is made from the Accusative: *piu-*, *pii-*, or *piara-* = *pitṛ-*; *bhattu*, *bhaṭṭi-*, or *bhattāra-* = *bhartr-*.

§ 97. Agent. *bhattu* = *bhartṛ* Relation. *piu* = *pitṛ*.

Singular :	Nom. <i>bhattā</i>	<i>S' pidā, M. piā.</i>
	Acc. <i>bhattāraṃ</i>	<i>pidaraṃ, M. piāraṃ.</i>
	Ins. <i>bhattuṇā</i>	<i>piduṇā, M. piuṇā.</i>
	Gen. <i>bhattuṇo</i>	<i>piduṇo, M. piuṇo.</i>
	Loc. <i>S' bhattāre</i>	
Plural :	Nom. <i>bhattāro</i>	<i>S' pidaro, M. piaro.</i>
	Acc. <i>pidaro</i> or <i>pidare</i>	<i>piaro</i> or <i>piuṇo.</i>
	Ins. <i>bhattārehiṃ</i>	<i>piūhiṃ.</i>
	Gen. <i>bhattārāṇa(ṇ)</i>	<i>piūṇaṃ.</i>
	Loc. <i>bhattāresu</i>	<i>piūsu(ṇ).</i>

Note. 1. *bhartṛ* = "lord" becomes an i-stem. Nom.

bhattā. Acc. *bhattāraṃ.* Inst. *bhattiṇā.*

2. *mātṛ* Nom. *M. māā. S' Mg. mādā.*

Acc. *M. māaraṃ. S' mādaraṇi.*

Inst. *māāe. S' mādāe.*

Can be declined as *māā—māī—māū—* or *māarā—*

§ 98. *AN stems.* These are mostly reduced to A stems by omitting N (=middling base before *pada* endings and in compounds), or a new A stem is formed from the strong base.

So *pemma* = *preman* Nom. Acc. *pemmaṃ; I. pemmaṇa; G. pemmaṣa; Loc. pemma (M pemmaṃmi); Plur. Nom. Acc. pemmaṃ; Gen. pemmaṇaṃ.*

Muddhā or *muddhāṇo* = *mūrdhā.* AMg. Instr. *muddheṇa* or *muddhāṇeṇaṃ; (the Nom. Sing. in ā is often the only relic of the old declension). The old -an declension however is partially preserved, especially in the common words rājan and ātman.*

§ 99. Declension of *rāa* = *rājan.*

Singular : Nom. *rāa* = *rājā.*

Acc. *rāaṇaṃ* = *rājānam.*

Ins. *raṇṇā* = *rājñā* (§ 36) or *rāiṇā* (with Svarabhakti vowel i).

Gen. raṇṇo = *rājñah* or *rāṇo*.

Loc. (rāimmi rāammi rāe).

Voc. rāaṃ = *rājan*.

Plural : Nom. (Acc). rāṇo = *rājānah*.

Ins. rāihim (as if from an I stem: from rāiṇā).

Gen. rāiṇaṃ.

Note. In Compounds *rāa* does not always follow the A declension. S. mahārāo = *mahārājah*, juarāo = *yuvārājah*, Vaccharāo = *Vatsarājah*, but AMg. devarāyā = *devarājah*.

S. mahārāaṃ (Acc.), mahārāeṇa (Ins.), mahārāassa (Gen.), but AMg. devarannā, devaraṇṇo.

§ 100. *Ātman* becomes *atta-* or *appa-* (§ 36b).

M. S. *Mg.*

Nom. appā attā.

Acc. appāṇaṃ attāṇaṃ = **ātmānakam*

Ins. appaṇā

Gen. appaṇo or attaṇo attaṇo (Mg. attānaaśśa).

AMg. also declines Nom. appo in the A declension.

New A stems are also formed; appāṇo, attāṇo, and in Compounds attaṇa-, appaṇa-.

§ 101. *-IN stems.* These partly retain the Sanskrit method, and partly become I stems. As the I stems in Prakrit have borrowed from the *-IN* declension the difference is apparent only in a few forms.

Nom. Sing. hatthī = *hastī*, but Acc. hatthim = *hastinam* (occasionally S. has Acc. in *-iṇam*). Jain Prakrits often have Gen. in *-issa*, otherwise it is regularly *-iṇo*.

§ 102. *-AT stems.* Stems in *-at*, *-mat*, *-vat* form *A*-stems *anta*, *manta*, *vanta*.

Examples. S. karēnto = *kurvan*, puloanto = *pralokayan*,
karēntepa-*kurvatā*, mahantassa = *mahataḥ*, gacchante-
hiṃ = *gacchadbhiḥ*.

- § 103. *Exceptions.* Ardha-Māgadhī often retains the old declension, *e.g.* kuvvaṃ = *kurvan*, mahao = *mahataḥ*.
Other dialects do so in *bhavat* and *bhagavat*.

Nom.	bhavaṃ	bhaavaṃ
Acc.	bhavantaṃ	bhaavantaṃ
Ins. M.	bhavaā. S. bhavadā	M. bhaavaā. S. bhaavadā
Gen.	., bhavao. S. bhavado	., bhaavao. S. bhaavado.

- § 104. *Stems in -S.* Nouns in *-as -is -us* form stems in *-a -i -u*.
Examples. Ś. Purūravassa, diḥāuṃ = *dīrghāyuṣam*, AMg.
sajoī = *sajyotiṣam*.

Exceptions. There are some traces of the old declension.
S. Purūravā (Nom.), Purūravasam (Acc.), Purūravasi
(Loc.) Old Instrumentals are common in AMg. JM.
maṇasā, sahasā, tavasā = *tapasā*, teṣasā = *tejasā*, cak-
khusā = *cakṣuṣā*.

- § 105. Other exceptions or irregular forms consisting generally of the old forms subjected to phonetic changes, occur sporadically, and cannot be reduced to rules.

- § 106. *Pronouns.* A great variety of forms is found for the pronouns of the first and second persons.

The following table gives only the commonest :—

	1st Person.	2nd Person.
Singular: Nom.	ahaṃ 'haṃ	tumaṃ (M. taṃ)
Acc.	maṃ (M. ma- maṃ)	tumaṃ te
Ins.	mae	tae tue
Abl.	(mamāo)	(tumāhiṃto) (a plu- ral form)
Gen.	mama me maha	tuha te (AMg. tava)
Loc.	mai	taṃ (M. tumammi)

Plural :	Nom.	amhe	tumhe
	Acc.	amhe, ṇo	tumhe, vo
	Ins.	amhehiṃ	tumhehiṃ
	Abl.	(amhehiṃto)	()
	Gen	amhāṇaṃ, ṇo	tumhāṇaṃ
	Loc.	amhesu.	(tumhesu).

§ 107. *Personal Pronouns. Variants.*

1st Person. Sing. Nom. A group is derived from a form **ahakam* or *ahakaḥ*: M. ahaaṃ JM. ahaṃam Mg. hage, Apa. hañ. Acc. M. AMg. JM. mamaṃ formed from Gen. mama. Ins. Apa. maĩ, also Acc. Loc. Mg. maĩ. Abl. is rare.

Gen. M. uses maha(ṃ) majjha(ṃ) (derived from *mahyam*) and me.

Plur. Nom. amhe = Vedic *asme*. AMg. also vaṃam.

Acc. S'. amhe, ṇo; M. amhe amha ṇe; Mg. aśme.

Gen. Mg. aśmāṇaṃ. M. AMg. JM. amhaṃ. Saur: very often ṇo.

2nd Person Sing. Nom. Commonest form is tumam, taṃ is common in M. AMg. has tume. Dhakkī has tuhaṃ, Apa. tuhū. Acc. mostly like the Nom. Apa. taĩ. te in AMg. and in S'. Mg. where as enclitic it becomes de.

Ins. MSS. vary between tae tue. M. has also taĩ, tuĩ, tumāe, tumāi, tume. Abl. S'. tatto = *tvattaḥ* also tuvatto. M. tumāhi, tumāhiṃto, tumāo.

Gen. S'. tuha, te M. also tuhaṃ, tujjha(ṃ), tumhaṃ, tumma, tu.

Loc. S'. taĩ, tui M. taĩ tuvi tumammi tume.

Plur. Nom. tumhe by analogy with amhe. AMg. has tubbhe.

Gen. M. also tumha. AMg. tubbhaṃ, M. S'. also vo.

For the Abl. a great variety of forms is given by the Grammarians. Tumhatto, tubbhatto, tujjhatto, etc.

§ 108. *3rd Person.* sa- and ta-

	<i>Masc.</i>	<i>Neut.</i>	<i>Fem.</i>
Singular: Nom.	so	taṇ	sā
Acc.	taṇ		taṇ
Ins.	teṇa(ṇ)	}	tāe or tie
Gen.	tassa		
Loc.	tassiṇ or tammi		
Plural: Nom. Acc.	te tāiṇ (AMg. tāṇi)		tāo or tā
Ins.	tehi(ṇ)		tāhi(ṇ)
Gen.	tesiṇ or tāṇa(ṇ)		tāsiṇ or tāṇa(ṇ)
Loc.	tesu		tāsu.

§ 109. *Variants.* From sa are found also: Nom. *Sing.* Mg. še. Acc. AMg. se. Gen. M. AMg. S'. se. Mg. še (any gender). *Plur.* Nom. AMg. se Mg. še, also se for Acc. Gen.

From ta-, Abl. *Sing.* AMg. tāo. S'. Mg. tado = *tatas*. M. tā = Vedic *tāt*.

Gen. Mg. taśśa. M. also tāsa. Fem. M. also tissā. AMg. tise.

Loc. S'. tassīṇ. Mg. taśśiṇ M. tammi. AMg. taṇsi.

Plur.: Nom. te becomes de in S'. Mg. after any other pronoun: ede de. Abl. AMg. tēbbho tehiṇto.

§ 110. Similarly are declined:—

eso	esā	S'. edaṇ	M. eam	(= <i>etat</i>)
jo	jā		jam	(= <i>yat</i>)
ko	kā		kiṇ	
imo	imā		imaṇ or iṇaṇ	(= <i>idam</i>)

The other stems used in Skt. with *idam* also occur:

S. aam = *ayam*, AMg. ayaṇ is used for all three genders.

S'. iam = *iyam*. M. AMg. S'. idaṇ (*only* Nom.).

M. assa = *asya*, eṇa = *anena*, AMg. S'. aṇeṇa.

-iṇa becomes ṇa: ṇaṇ, ṇeṇa, ṇe.

Amū is declined like a Noun in u.

§ 111. *Pronominal adjectives* are similarly declined.

Examples. S'. aṇṇassiṃ = *anyasmiñ*, kaddarassiṃ = *katarasmin*, avarassiṃ = *aparasmiñ*, parassiṃ = *parasmin*, aṇṇe = *anyān*. S'. savvāṇaṃ AMg. savvesiṃ = *sarveṣām*.

§ 112. *Declension of Numerals.*

1. *ēkka* (AMg. *ega*) follows the pronominal declension. Loc. Sing. S'. *ēkkassiṃ* Mg. *ēkkaśsiṃ* M. *ēkkammi* AMg. *egamsi* or *egammi*. Plur. *ēkke* AMg. *ege*.
 2. *do* (= *dvau*) *duve* (from *dve* Neut. Dual.) also Neuter (by analogy with *tiṇṇi* (= *triṇi*)) *dōṇṇi* *dūnni*. All are used without reference to gender. S'. *dōṇṇi kumārīo* = *dve kumāryau*. Ins. *dohi(m)*, Gen. *doṇha(m)*, Loc. *dosu*.
 3. *tiṇṇi* = *triṇi*, AMg. *tao* = *trayaḥ* (used without distinction of genders). Ins. *tīhiṃ*, Gen. *tiṇh(aṃ)*-Loc. *tīsu*.
 4. *cattāri* is the commonest form. *Cattāro* from the Nom. Masc. and *caūro* from the Acc. occur and are used for either case. Ins. *caūhi(m)*, Gen. *caṇha(m)*, Loc. *caūsu*.
 5. *pañca* I. *pañcahi(m)*, G. *pañcaṇha(m)*, L. *pañcasu*.
 6. *cha* I. *chahiṃ*, G. *chaṇha(m)*, L. *chasu*, and so on up to 18.
- 19 to 58 are neuters in *-aṃ* or feminines in *-ā* in the Nom: other cases mostly like feminine singular, e.g. 20 Nom: *vīsaṃ vīsā* Acc. *vīsaṃ* I.G.L. *vīsāe* (also Nom. *vīsaī* and *vīsaiṃ*).
- 59-99 are neuters in *iṃ* or feminines in *ī*.
100. S'. *sada* M. *saa* and 1000, *sahassa* are neuters and declined according to the A declension.

CHAPTER IX.

CONJUGATION.

§ 113. The Prakrit Verb has undergone greater changes than the Noun. The general phonetic laws have naturally disintegrated the consonantal conjugation, and by forbidding final consonants have tended to make the old forms ambiguous. There has been the same tendency, as in the case of declension, to reduce all verbs to one type. This process had not gone so far in the old Prakrits such as Pali, whereas by the Late Prakrit or Apabhramśa period only one conjugation remained, with a dwindling number of "irregularities," i.e. isolated survivals of the older system.

Moreover fewer forms were used. The **Dual Number** disappears: the **Ātmanepada Voice** has almost gone; apart from some scattered remnants all the wealth of **Perfects, Imperfects and Aorists** has been lost, and the past tense is expressed by a participle with, or without, an auxiliary verb. Thus of the old system there remain only: Present Indicative, Imperative, Optative, and Future: 'Active and Passive: Particples, Infinitive and Gerund.

In place of the old **Ten classes** of Verbs only two are normal:—

- (i) the A-class including the great majority of verbs and the Passive.
- (ii) the E-class (with *e* derived from *aya*) including all Causatives, most Denominatives and some simple verbs.

The inflections of the two classes are the same.

§ 114. Present Indicative. (Normal Conjugation)

A-Class.

Singular: 1. **pucchāmi** = *prcchāmi*

2. **pucchasi**

3. **S'. pucchadi** **M. pucchāi**

- Plural : 1. pucchāmo
 2. S'. pucchadha M. pucchaha
 3. pucchanti.

E-Class.

	S.	M.
Singular :	1. kadhemi	kahemi = <i>kathayāmi</i>
	2. kadhesi	kahesi
	3. kadhedi	kahei
Plural :	1. kadhemo	kahemo
	2. kadhedha	kaheha
	3. kadhēnti	kahēnti.

Note 1. AMg. follows M. in pucchai, pucchaha. Māga-dhī has the same endings as Śaur. puścadi, puścadha, and of course puścaśi.

Note 2. Apabhraṃśa has travelled much further : Sing. 1. pucchai, 2. pucchasi or pucchahi, 3. pucchai. Plur. 1. pucchahū, 2. pucchahu, 3. pucchahī. From this stage it is not a long step to the modern forms, e.g. Hindi. Sing. 1. pucchū, 2-3. pucche. Plur. pucchē.

§ 115. *Ātmanepadam.*

In Śaurasenī this is rare, occurring occasionally in verse, and in stock expressions. It is somewhat commoner in M. AMg. JM. The endings are shown in : Sing. 1. jāṇe, 2. jāṇase, 3. jāṇae (S'. would have jāṇade if it occurred). Plur. 3. jāṇante.

Examples. M. S'. jāṇe, M. maṇṇe = *manye*, S'. lahe = *labhe*, icche, M. jāṇase, Mg. iścaśe = *icchase*, M. pēcchae = *prekṣate*, tirae = *tīryate* (passive).

§ 116. *Imperative.*

- Singular 1. (pucchāmu)
 2. puccha, kahehi, puchhasu, kahesu.
 3. S'. pucchadu M. pucchaū.

Plural	1. pucchamha.	kahēmha.
	2. S. pucchadha	M. pucchaha (= Indic.)
	3. pucchantu.	kahēntu.

Note 1. By rule hi is added to a long vowel in the 2nd Sing. AMg. generally, M. Mg. sometimes add it to a-stems lengthening the ā. AMg. gacchāhi (S. gaccha).

Note 2. The ending -su has been explained as a survival of the Skt. Ātmanepada ending -*sva*. Pischel (§ 467) explained it as a product of analogy: Indic. pucchadi, pucchanti: Imperat. pucchadu, pucchantu. ∴ Indic. pucchasi, Imperat. pucchasu. So also the 1st person Singular, Indic. pucchāmi: Imperat. *pucchāmu*. This -āmu however is found only in grammars. It is true that Śauraseni and Māgadhī often have the form in -su though otherwise they rarely use the Ātmanepadam. S. karesu = *kuru*, āṇesu = *ānaya*, kadhesu = *kathaya*. As however Pali derives -ssu from *sva*, and uses this also with Parasmaipada stems (E. Müller, Pali Grammar, p. 107), this is probably its origin, though analogy may have aided its adoption in the active voice.

Note 3. 1st Plur. -mha = *sma* is from the Aorist according to Pischel (§ 470), who compares Vedic *jeṣma* *āeṣma* (Whitney 894 c.).

§ 117. **Optative.** This is common in AMg. JM., rarer in M. and exceptional in the other dialects

There are two types—(i) the usual form in M. AMg. JM. derived from the Opt. of the 2nd conjugation.
= *yām*, *-yāh*, *-yāt*, etc.

e.g., Singular 1. vaṭṭejjā, (vaṭṭejjāmi, analogy with Indic.)
2. vaṭṭejjāsi (°āhi) (°āsu).
3. vaṭṭejjā.

Plural 1. vaṭṭejjāma.
2. vaṭṭejjāha
3. vaṭṭejjā = 3rd Sing.

- (ii) the only form in Śauraseni, also found in the others derived from the Opt. of the 1st conjugation, -*eyam*, -*eh* -*et*.

- Singular 1. *vaṭṭeam* (vaṭṭe analogy with 2, 3, persons).
 2. *vaṭṭe*.
 3. *vaṭṭe* also used for 3rd Plural.

Note. The short *ē* in -*ējja* seems to be for *ī* (§ 72). So *jāṇiyāt* becomes AMg. *jāṇijjā*, *jāṇējjā*, but doubtless its prevalence is partly due to the influence of the 1st conjugation.

§ 118. Future. (-*issa*- from -*iṣya*-)

- Singular 1. *pucchissam*, AMg. *pucchissāmi*.
 2. *pucchissasi* (M. AMg. *pucchihisi*).
 3. *pucchissadi*, M. *pucchissāi* (or *pucchihii*).
 Plural 1. *pucchissāmo*.
 2. *pucchissadha*, M. *pucchissaha*.
 3. *pucchissanti* (AMg. *pucchihinti*).

Note. The forms in *ihī* arose from forms in *hi* after diphthongs or long vowels. The 3rd Sing. *pucchihii* contracts to *pucchihī* as the metre requires. The grammarians give also 1st Singular in *ihāmi*, *ihimi*: (Apabhraṃśa has *pëkkhīhimi* = *prekṣiṣye*), 1st Plural -*ihimo*, 2nd Plural -*ihīha* *ihittha*.

- § 119. Passive. The Prakrit passive either (i) corresponds to the Sanskrit form in -*ya* (*y* being omitted in Ś' Mg. and becoming -*jj*- in the others), or adds -*īa*- (Ś' Mg. *īa*, others -*ijja*) to (ii) the root, or more commonly to (iii) the present stem.

The endings are those of the (A-class) parasmaipada; but M. AMg. often have ātmanepada endings especially in the Present Participle.

Examples. (i) M. *jujjaī*. Ś'. *jujjadi* = *yuḥyate*. M. *gam-māi*, M. *dijjaī*, Ś'. *dijjadi* = *dīyate*.

(ii) From *gam* M. *gamijjaī*, Ś'. *gamiadi*.

(iii) From *gacch*- Ś'. *gacchīadi*.

	<i>Sauraseni.</i>	<i>Māharāṣṭri.</i>
Singular	1. pucchīāmi	pucchijjāmi,
	2. pucchīasi	pucchijjasi,
	3. pucchīadi	pucchijjai,
	and so on.	and so on.

§ 120. **Causatives.** This is formed as in Skt. by the addition of *aya* (becomes *e*) to the *strong* form of the root. *hāseī* = *hāsayati*. After *ā* Skt. inserts *p*; *-paya* becomes Pkt. *ve*.

ṇivvāvedi = *nirvāpayati*. Prakrit extends this usage to many other stems, lengthening the *ā* of the present stem, e.g. *pucchāvedi*.

§ 121. **Participles.** The normal forms are shown in the following scheme:—

Active.

Present. **pucchanto**, F. *pucchantā*, N. *pucchantaṃ*,
causal, *pucchāvento* . . etc.

Future. **pucchissantō**, -*tā*, -*taṃ*.

Perfect. *nil*.

Middle (active meaning, common in AMg.)

Present. **pucchamāṇo** -*ṇā* (*ṇī*), -*ṇaṃ*.

Future. **pucchissamāṇo** etc.

Passive.

Present. *S'* **pucchianto**, AMg. *pucchijjamāṇo*.

Future. ("Gerundive") **pucchidavvo**—M: *pucchiavvo* (*pucchaṇṇo*). M. *pucchaṇṇijo*. [*kajjo* = *kāryaḥ*] (§ 137).

Past. *S'* **pucchido**, M. **pucchio** (§§ 124-5).

§ 121. **Infinitive.** Sanskrit *-tum* becomes *S'* Mg. *-dum*. M. *-uṃ*.

The ending is added (a) to the root, (b) to the present stem (with *i*). *S'* **pucchidum** M. **pucchium**.

Examples. *gantum*, *S'* *gacchidum*, *gamidum*, *S'* *kāmedum* = *kāmayitum*, *dhāridum* = *dhārayitum*, *S'* *kādum* and *karidum* M. *kāum* = *kartum*.

(For Inf. in *-ttae* see § 136.)

§ 122. Gerund.

S. pucchia. M. pucchiūṇa. AMg. pucehittā or puchidūṇa. S. Mg. have kadua = *kṛtvā*, gadua = *gatvā*. S. has sometimes in *verse* the ending ūṇa-dūṇa, e.g. pekkhiūṇa, otherwise only -ia is correct.

Examples. S. ṇāia (for nītvā) = **ṇayiya* but avaṇia = *apanīya*, odaria = *avatirya* (Mg. odalia), pekkhia, bhavia, pavisia,

In Māgadhī the form in -ūṇa is the commonest.

Examples. haūṇa, gantūṇa, hasiūṇa, kāūṇa.

AMg. prefers the form in *ttā* (*tā* after a nasal) : bhavittā, gantā, hasittā, karittā, also *ttāṇaṃ* : bhavittāṇaṃ.

§ 123. Irregular Verbs.

The normal or regular conjugation being as given above, there are also numerous “*irregular*” forms. These are of two kinds; (a) those that agree with Sanskrit in their formation, only undergoing phonetic changes; (b) those that are irregular by both Sanskrit and Prakrit standards. These latter, which are not very numerous, may be due to analogy, or to the survival of forms used in the ancient spoken language, but not recognised by classical Sanskrit.

§ 124. A large number of “*irregular*” verbs in Prakrit differ from the normal conjugation only in the **Past Participle Passive**. It was natural that older forms should be preserved in the case of this participle. Some words like *gataḥ*, *kṛtaḥ* were in such constant use, that their phonetic equivalents, e.g. gado, gao, kido, kao, were likely to hold their own against new forms suggested by analogy such as **gacchido*, *karido*. Moreover in many cases this participle has acquired a width of meaning as an adjective over and above its literal meaning as a participle. Words, e.g. like *snigdha*, *mugdha*, *Buddha* are not necessarily thought of

as parts of verbs, though their derivation is clear. The degree to which normal analogous forms prevailed, or older forms survived (or were introduced from Sanskrit) varies with different dialects and different writers. It is not a matter of precise rule, nor would an extensive list of occasional exceptions be of much value. There are however a number of forms of more frequent occurrence, with which the student should be familiar from the outset (§ 125).

§ 125. Past Participles Passive.

Irregular Forms.

P. P. P.		Sanskrit.	Present Tense.
avaraddha	‘offended’	<i>aparāddha</i>	M. avarajjhai.
ādhatta	‘applied’	(* <i>ādhatta</i>) <i>āhitā</i>	M. ādhāi (or ādha- vai if Causal).
aṇatta	‘ordered’	<i>āṇṇapta</i>	S. āṇavedi (§ 36).
āraddha	‘begun’	<i>ārabdha</i>	S. ārambhadi.
ārūḍha	‘mounted’		M. āruhai.
āsanna	‘sat down’	<i>āsanna</i>	S. āsiadi.
utta	‘spoken’	<i>ukta</i>	(AMg. vutta).
uttinna	‘crossed’	<i>ullīrṇa</i>	M. uttarai.
oiṇṇa S. odiṇ- ṇa	‘descended’	<i>avatīrṇa</i>	o-araī.
M. kaa AMg. kaṃya	‘made’	<i>kṛta</i>	M. karei.
S. kida (§ 11) kada (§ 60.)			S. karedi.
kiliṭṭha	‘afflicted’	<i>kliṣṭa</i>	M. kilissai.
kuvida	‘angered’	<i>kupita</i>	S. kuppadi.
—°kkanta	‘gone’	—° <i>krānta</i>	S. kamadi.
M. k h a a , (khāa),		<i>khaṇṇa</i>	(AMg. khāya khat- ta).
[S. khaṇida]	‘dug’	<i>khāta</i>	M. khaṇai.
M. khaa, S. khada	‘hurt’	<i>kṣata</i> .	

khinṇa	‘wasted’	<i>kṣīṇa</i>	M. khijjaī.
khitta	‘thrown’	<i>kṣipta</i>	khivaī.
M. gaa, S. gada	‘gone’	<i>gata</i>	Ś. gacchadi.
gaviṭṭha	‘sought’	<i>gaveṣita</i>	M. gavesaī.
M. gahia, S. gahida	‘seized’	<i>grhīta</i>	Ś. gēṇhadi (§ 52).
gīa	‘sung’	<i>gīta</i>	M. gāaī.
gūḍha	‘hidden’	<i>gūḍha</i>	Ś. gūhadi.
chinṇa	‘cut’	<i>chinna</i>	M. chindaī, Ś. chin-
			dadi.
M. jāa, S. jā	‘become’	<i>jāta</i>	Ś. jāadi.
da			
M. jia, S. jida	‘conquered’	<i>jita</i>	Ś. jaadi, M. jīaī.
jutta	‘yoked’	<i>yukta</i>	M. juṇjaī, Ś. yujjadi
			(Pass. § 119).
catta	‘abandoned’	<i>tyakta</i>	M. caaī.
M. thia, Ś. thida (§ 12).	‘stood’	<i>sthita</i>	Ś. ciṭṭhadi.
thia thida (§ 38).			
ṇada (M. ṇaa)	‘bowed’	<i>nata</i>	ṇamadi.
ṇaṭṭha	‘destroyed’	<i>naṣṭa</i>	ṇassadi.
M. ṇaa (Ś. ṇāda)	‘known’	<i>jñāta</i>	jāṇādi.
[also jāṇi(d)-a]			
Ś. viṇṇāda	‘discerned’	<i>viññāta</i>	viṇṇavīadi (pass.).
paḍiṇṇāda	‘promised’	<i>pratiññāta</i>	
ṇīda (M. ṇīa)	‘led’	<i>nīta</i>	ṇedi.
(Ś. aṇāṇīda = <i>apanīta</i> , paccāṇīda = <i>pratyānīta</i> , uvaṇīda = <i>upanīta</i> , pariṇīda = <i>parinīta</i> , duvviṇīda = <i>durvinīta</i> , āṇīda = <i>ānīta</i> .)			
[M. also ṇīa. aīṇīa = <i>atinīta</i> , āṇīa = <i>ānīta</i> .]			
ṇhāa	‘bathed’	<i>snāta</i>	ṇhāi (AMg. siṇāi).
tatta	‘heated’	<i>tapta</i>	(also tavidā).
tuṭṭa	‘broken’	<i>truṭita</i>	tuṭṭai [cf. Hindi ṭūṭā].
tuṭṭha	‘pleased’	<i>tusta</i>	tussadi.

ḍaṭṭha (ḍak- ka)	‘bitten’	<i>daṣṭa</i>	ḍasai [Ś. daṣṣadi daṣṣida].			
daḍḍha	‘burnt’	<i>dagdha</i>	dahaī (Ś. dahadi) ḍahaī.			
ditta	‘lit’	<i>dīpta</i>	dippadi.			
diṭṭha	‘seen’	<i>diṣṭa</i>	disadi.			
diṇṇa	‘given’	<i>datta</i>	dedi.			
paatṭa pa- vaṭṭa paatta pautta	‘set out’	<i>pravṛtta</i>	pavaṭṭaī, etc.			
pautta				‘used’	<i>prayukta</i>	pauṇjaī.
pauttha				‘exiled’	* <i>pravasta</i> , = <i>proṣṭa</i>	[pavasai. (?)]
paiṇṇa				‘scattered’	<i>prakīrṇa</i>	[paiṛijjai pakiriadi. (?)]
paḍivanna	‘resorted to’	<i>pratipanna</i>	paḍivajjadi.			
patta	‘obtained’	<i>prāpta</i>	pāvai, pāvedi.			
M. palāia Ś. palāida M. palāa JM. palāṇa	‘fled’	<i>palāyita</i> * <i>palāta</i>	palāyaī.			
paviṭṭha				‘entered’	<i>praviṣṭa</i>	pavisadi.
pasattha				‘praised’	<i>praśasta</i>	pasamsai.
pīda				‘drunk’	<i>pīta</i>	pivadi.
puṭṭha ¹ [usually puc- chida.]	‘asked’	<i>prṣṭa</i> .	pucchadi.			
baddha	‘bound’	<i>baddha</i>	bandhaī.			
buddha	‘enlightened’	<i>buddha</i>	bujjaī.			
bhaṭṭha	‘fallen’	<i>bhraṣṭa</i>				
bhinṇa	‘split’	<i>bhinna</i>	bhindaī.			
bhīa bhīda	‘frightened’	<i>bhīta</i>	biheī (Ś. bhāadi).			
Ś. bhūda	‘become’	<i>bhūta</i>	bhodi.			

¹ Also 'touched' *spṛṣṭa* (phusai).

bhutta	‘enjoyed’	bhukta	bhuñjadi.
mukka	‘released’	* <i>m u k n a</i> = <i>mukta</i>	muñcadi.
muda (M. mua maa)	‘dead’	mṛta	maradi.
mūḍha	‘perplexed’	mūḍha	mujjhaī.
raa	‘gratified’	rata	ramaī.
ratta	‘reddened’	rakta	rajjadi.
ruia	‘brightened’	rucita	ruccaī (Ś. ruccadi).
ruṭṭha	‘vexed’	ruṣṭa	rusaī.
M. ruṇṇa (Ś. rudida)	‘wept’	rudita	M. ruaī. Ś. rodadi roadi.
ruddha	‘obstructed’	ruddha	rundhedi.
lagga	‘fixed’	lagna	laggaī (Ś. laggadi).
laddha	‘taken’	labdha	lahaī.
lia līṇa	‘attached’	līṇa	lei.
līḍha	‘licked’	līḍha	lihaī.
vinṇatta	‘reported’	viññapta	viñṇāveī.
vūḍha	‘carried’	ūḍha	vahaī.
samāsatta	‘consoled’	samāsvasta	samassasai. (?)
siṭṭha	‘told’	śiṣṭa (✓ śās)	sāhaī.
sitta	‘sprinkled’	sikta	siñcaī.
siddha	‘accomplished’	siddha	sijjhaī.
sutta	‘slept’, ‘asleep’	supta	suvaī.
suda (M. sua)	‘heard’	śruta	suṇedi.
suddha	‘purified’	śuddha	sujjhaī.
M. haa, Ś. ha-da	‘killed’	hata	haṇaī.
haa	‘seized’	hṛta	haradi.
M. hūa (Ś. bhūda)	‘become’	bhūta	hoī. ¹

¹ Hemacandra allows M. hoī, huvaī, havaī, bhavaī; Ś. huradi, bhavadi. havadi, bhodi, hodi.

§ 126. Irregularities in Present Indicative.

Regular or Normal Indicatives are of the type **pucchadi** or **kadhedi** (§ 114) and are either (a) the phonetic equivalents of Sanskrit Indicatives of the 1st Conjugation, or (b) from roots in the 2nd Conjugation, equivalents of what Sanskrit would most naturally have had, if they had been included in the 1st Conjugation. Thus we may class as *regular* such forms as (a) *gacchadi*, *icchadi*, *siñcadi*, *muñcadi*, *maradi*, *sumaradi*, *pivadi*, *phusadi*, *kuppadi*, *ṇaccadi*, *kadhedi*, *takkedi*, *cintedi*, (b) *haṇadi* (✓ *han*) *sasadi* (✓ *śvas*).

'*Irregular*' forms comprise (i) forms not of the normal type, e.g. *ṭhāi*; (ii) verbs attracted into the E class, e.g. *karedi*; (iii) forms diverging from Skt. types in *a*; (iv) nasalised roots; (v) addition of *ṇ* original or by analogy; (vi) other survivals of Skt. conjugation; (vii) anomalies.

§ 127. (i) Type with 3rd Sing. in *āi* (S. *ādi*) arises (a) by *contraction*. Apa. *khāi* = *khāai* = *khādati*; (b) by *survival* of form in Skt. 2nd class. M. *vāi* = *vāti* but also *vāai* (Ś. *vāadi*), M. *paḍihāi* = *pratibhāti* (Ś. *paḍihāadi*), Ś. *bhādi* = *bhāti*, *viḥādi* = *vibhāti*; (c) by *analogy* M. *ṭhāi* = **sthāti* for *tiṣṭhati* (Ś. *ciṭṭhadi*) and so with all roots ending in *ā*. *dhāi* or *dhāai*, *gāi*, *jhāi* (= Epic *dhṛyāti*).

Other *contracted* forms are Ś. *bhodi* = *bhavati*, *ṇedi* = *nayati*.

✓ *dā* to give has *demi* *desi* *dedi*—*dēnti*.

dedi is from **dāyati*, cf. Ś. Fut. *daissam*. Absol. *daña*.

§ 128. (ii) Many verbs are attracted to the E class (10th class in Skt.). *Examples*. **Karedi** (= *Karoti*) (distinguish from causal *kāredi* = *kārayati*), *muñcedi* (causal *moāvedi*), *hasedi*, *sumaredi*, *ciñedi*, *suṇedi*, *bhaṇedi*, *dhuvedi*, etc.

§ 129. (iii) ✓ *ru* has *ravaī* (1st class), *ruvai* (6th) and *rovaī* Inf. *rovium*. (Ś. has forms from *rud.* *rodidum*).

✓ *dhau*. M. *dhuvaī*. AMg. *dhovaī* *dhoveī* Ś. *dhoadi*.

✓ *bhū* has M. *hoi* *huvaī*. Ś. *homi* *hosi* *bhodi*. Opt. *bhaveam* *bhave*. Infin *bhavidum*.

ruccadi = **rucyate* (transferred to 4th class) (also *roadi* Mg. *loadi*)—similarly **laggadi**, **vajjadi** (✓ *vra*), **jujjadi** = **yuṣṣati* (Epic *yuṣṣati*).

§ 130. (iv) From *chid* come *chindaī* **chindadi**. This is natural as the root was nasalised in the Sanskrit Present. Similarly with other roots of the 7th class. *Bhin-dai*, *bhañjai*, *bhuñjadi*.

The nasal in *rambhaī* (✓ *rabh*) is also familiar in Skt. derivatives. (Epic *rambhati*).

muñcadi (M. *muñcaī*) is regular, but M. has also *muasi* = **mucasi*.

§ 131. (v) *Ṇ* is preserved in *ciṇai* Ś. *ciṇedi* (Skt. *cinoti*), *kuṇai* (Vedic *kṛṇoti*), *suṇedi* (M. *suṇai*), *jāṇai* Ś. *jāṇādi*, *na āṇādi*, *kiṇai* = *krīṇāti*, *gēṇhadi* = *grhṇāti*, Ś. *sak-kaṇomi* *sakkuṇomi* = *śaknomi*, *dhūnai* (Ś. *dhoadi*, Pāli *dhovati*): by analogy in *jiṇai* (Ś. *jaadi*) *thuṇai* (✓ *stu*).

§ 132. (vi) ✓ *i* “to go” has *emi* *esi* *edi* (M. *ei*)—*enti*: ✓ *as* to be. *.mhi* *si* *atthi*, *mha* (M. *mho*) *ttha* *santi*.

(Note.—*Atthi* the only common non-enclitic form is used with all numbers and persons).

✓ *bhī*. M. *bihei* (Ś. *bhāadi*).

(vii) *bhaṇādi* as if from *bha-ṇā-mi* (9th class) also *bha-ṇedi*, *suṇādi* = *suṇedi* as if in 9th class.

✓ *svap* becomes *suv*, hence *suaī* and (by analogy with *ruaī* *rovaī*) *sovaī* Ś. *sovadi*.

§ 133. *Survivals of other conjugational forms.*

Imperfect. *āsī* = *āsīt* used for all persons of both numbers.

Optative. AMg. *siyā = syāt*, *kujjā = kuryāt*, *būyā = brūyāt*, *sakkā = Vedic śakyāt* (Pischel § 465).

Precative M. AMg. *hojjā = bhūyāt*. AMg. *dëjjā = deyāt*.

Aorist. AMg. *akāsi = akārṣiḥ* or *akārṣīt*. Plural *-iṃsu* *akarṃsu* (cf. the Aorist in Pali).

Perfect. AMg. *āhu = āhuh*. Plural *āhaṃsu*.

§ 134. Irregular Futures.

Futures in *-issadi* (or M. *ihii*) are normally formed from the Present base: *pucchissam*, *kadhissam*, M. *pucchiham kaheham* (§ 118). They are also formed from the root as in Sanskrit. M. *ṇehii = neṣyati*, but Ś. *ṇaissadi*, Ś. *gamissadi*.

From √ *bhū* various present bases are used to form the future. Ś. *bhavissam*, *huvissam*, Mg. *huviśsam* M. *hohii* *hossam*.

√ *Sthā* M. *ṭhāhii* (pres. *ṭhāi*). Ś. *ciṭṭhissadi* (pres. *ciṭṭhadi*). Other forms represent the Sanskrit—*syāmi* especially in M. AMg: so *daccham = drakṣyāmi*, (2. s. *dacchisi*, 3. s. *dacchii* 3 pl. *dacchinti*), *möccham* (√ *muc*) *vēccham* (√ *vid*), *röccham* (√ *rud*) *vöccham* (√ *vac*). *daccham* and the rest are not used in Ś. Mg.

Ś. *pëkkhissam* (M. *pëchissam*) *rodissam*, *vedissam*. Causatives and others in E-class form Futures (a) as in Sanskrit (omitting intervocal *y*). Ś. *kadhaissam* *moāvaissasi = *mocāpayiṣyasi*, *ṇiattaissadi = nivartayiṣyati* (b) M. AMg. from the e-stem: *vattehāmi = vartayiṣyāmi* (c) omitting *aya = e*. M. *kahissam*, Ś. *kadhissam*, M. *puloissam = prolokayayiṣyāmi* Ś. *takkissadi = tarkayiṣyati*, *sussūissam = śuśrūṣayiṣyāmi*. Mg. *māliśśaśi = mārayiṣyasi*.

√ *dā* has Ś. *daissam* M. *dāham*, √ *kṛ* has Ś. *karissam* M. also *kāham*

§ 135. Irregular Passives.

(a) Many passives that are often called irregular as not being formed with the commonest ending

-ijjaī *Ś. iādi*, are regular equivalents of Sanskrit passives. (§ 119. (i)) e.g. *jujjadi*=*yujyate*, *gammaī*=*gamyate*. Other examples are:—*Khippaī* (*kṣip*), *luppaī* (*lup*), *bhajjai* (*bhaj*), *bajjhai* (*badh*: *dhy* becomes *jh* § 44), *rujjhai* (*rudh*), *ārabbhai* (*ārabbh*), *gijjaī* (*gā*), *khajjai* (*khād*), *labbhai* *Ś. labbhadi* (*labh*), *chijjaī* (*chid*), *bhijjaī* (*bhid*), *bhujjai* (*bhuj*), *muccaī* (*muc*), *vuccaī* (*vac*), *tīraī* (*tr*), *kīraī* (*kr*).

(b) Others are similarly formed from obsolete roots or modified forms of roots, e.g. *vubbhai*=*uhyate* (from **vubh*), *dubbhai*=*duhyate*, *libbhai*=*lihyate*. *rubbhai*=*rudhyate*, *ghēppaī*=*grhyate*; and with *uv* for *ū* *ruvvaī*=**ruvyate* (*Ś. rodiadi*), *suvvaī* (*śru*) (*Ś. suṇīadi*), *thuvvaī* (*stu*), *dhuvvai* (*dhū*) also *dhuṇijjaī*. Similar are *civvaī* (*cīv* for *ci*) also *ciṇijjaī*, *Ś. ciādi*, *jivvaī* (*jiv* for *ji*).¹

(c) *ādhappaī* is a causative passive=*ādhāpyate*, so also *vidhappaī*.

(d) *jammaī*, “is born,” is derived from *janman* Pkt. *jamma*; similar is the case with *hammaī* (✓ *han*) *khammaī* (✓ *khan*).

Anomalous *summai* (*śru*), *cimmai* (✓ *ci*).

Note.—*Śaurasenī* and *Māgadhī* often prefer the form from the present base. *M. labbhai*, *Ś. labbhadi*, but also *lambhīadi*; *M. muccaī*, *Ś. muñciādi*; *M. suvvaī*, *Ś. suṇīadi*, *Mg. śuṇīadi*; *M. ruvvai*, *Ś. rodīadi*; *M. bhujjai*, *Ś. bhuṇṇīadi*; *M. kīraī*, *Ś. karīadi* (*AMg. kajjaī*=**karyate*); *M. ṇajjaī*, *Ś. jāṇīadi*; *M. bhaṇṇaī*, *Ś. bhaṇṇīadi*.

¹ The two passives *civvaī* *jivvaī* are assigned to *ci* and *ji* by the Grammarians. They have been explained as analogous to the forms from roots in *u* or *ū*. *Pischel* held that *civvaī* was a regular passive from *cīv* given in the *Dhātupāṭha* (= ‘take’ or ‘cover’) and *jivvaī* probably from *jiv* (= ‘please’). Vide *Pischel*, § 537.

§ 136. Infinitives. (Variations).

The commonest form especially in Śauraseni is that derived from *itum* (M. *iūm*, S. *idum*) added to the present base, i.e. *gacchidum*, *anucit̥thidum* (*sthā*), *gēṇhidum* (*grah*), *jāṇidum* (*jñā*), *dahidum* (*dah*), *khividum* (*kṣip*), *haridum* (*hr*). Causatives, *kāredum*, *dhāredum*, *dāmsedum* = *darsayitum*, (sometimes uncontracted Ś. *niattāidum* = *nivartayitum*), or by analogy with A-stems: *dhāridum*, *māridum*, *kadhidum*.

Equivalents of Sanskrit forms in *-tum* are also found in Śaur: but are commoner in M.

Ś. *thādum* (*sthā*), *pādum* (to drink), *kādum* *kāum* (*kr*). *gantum* (*gam*). M. *bhōttum* = *bhoktum*, *daṭṭhum* = *draṣṭum*, *dāum* (*dā*), *ṇeum* (*ni*), *pāum* (*pā*) Ś. *pādum* JM. *pivium*, *soum* (*srotum*), *jeum* (*ji*) (AMg. *jīṇium*), *laddhum* (*labh*), *voḍhum* (*vah*), *chēttum* (*chid*), *bhetum* (*bhid*), *mōttum* (*muc*), *ṇāum* (*jñā*). Similarly formed are *ghēttum* (§ 19) (= **ghṛp-tum* for *grahītum*)¹ *sōttum* (= **sov-tum* for *svaptum* cf. *rōttum* = *rotum*). ✓ *vac* has M. *vōttum* Ś. *vattum*.

Ardha-Māgadhī often uses the *-tum* form as a gerund, so that *kāum* means *kṛtvā*. For the Infinitive this dialect prefers a form in *ttae* or *ittae*, *cit̥thittae* (*sthā*), *gacchittae* (*gam*). This is derived from a Dative Infinitive as found in Vedic.

§ 137. Gerundives (Varieties). (cf. § 121).

(a) From *-tavya*, either (i) with the present stem, or (ii) with the root (strong form).

(i) *pucchidavva*, *gacchidavva*, *hodavva* (§ 4) or *bhavidavva*, *anucit̥thidavva*, *dādavva*, *suṇidavva*, *jāṇidavva*, *gēṇhidavva*.

(ii) *sodavva* M. *soavva* (*śru*), *ghettavva*, *kādavva* (§ 63) M. *kāavva* (*kr*).

¹ Also M. *gahium*, AMg. *gīṇium*, JM. *gēṇhium*, Ś. *gēṇhidum*.

- (b) From *-nīya*. M. AMg. *-aṇijja*, Ś. Mg. *-aṇīa*: *karāṇīa*, *daṃsaṇīa*, (from Present stem *pucchaṇīa*), M. *karānijja*, *daṃsanijja*.
- (c) From *-ya*. *kajja* (§ 50) = *kārya*. AMg. *vojja* = *vāhya*; from Present stems: *gējjha* (§ 70) = **grhya* from present stem *grha* (as in Vedic *grhe* and Apa: (Hemacandra) *grhanti*).¹

CHAPTER X.

CLASSIFICATION OF PRĀKRITS.

The rules and examples given in the last six chapters deal mainly with *Māhārāṣṭrī* and *Śaurasenī*, other languages being mentioned incidentally.

The principal peculiarities of some of these may now be brought together.

Māgadhi. It is a matter for regret that the sources of information about this language are not more abundant, as it is in some ways the most interesting of the Prakrits. We have here striking variations in phonetics that are not easily accounted for.

Ś. for S. (𑀓 for स) is an equation that is reflected in the modern languages of the East of India, where people speak, and even write of the “*Shām Ved*” and “*Sheeta*.” As other Prakrits use only स this law should cause the student no difficulty: *bhaviśśadi* is easily recognised as the equivalent of Ś. *bhavissadi*, *taśśim* of *tassim*, *sā* of *sā*, *puttaśśā* of *puttassa* and so on.

L or R (𑀭 for र) is more striking, especially at the beginning of a word. *lāāṇo* = “*kings*.”

¹ This is Pischel's derivation. However *grāhya* would become **gajja*, and association with the group *gēṇhadi ghēttum*, etc., might account for the change of vowel *a* to *ē*.

puliśo = Ś. *puriso*, galuḍa = Ś. *garuḍa*, Cāludatta, ovālida-śalila = *apavāritaśarīra*, śamale = *samare*, ṇagalantala = *nagarāntara*.

This change *l* for *r* is found occasionally in other Prakrits (§ 26) and in Pali (*taluno* = *taruno*); it is found also in the Vedic language, where *alam* ✓ *kṛ* replaces *aram*-(*kṛṇoti*), and ✓ *luc* replaces *ruc*. There are many instances in other languages, and it is often difficult to determine which was the original sound.

It is however remarkable to find an Aryan dialect without an R sound at all. The modern dialects of Bihar and Bengal have not replaced every *r* with an *l*. Perhaps this rule for dramatic Māgadhī is a conventional exaggeration of a marked tendency of the Eastern dialects. Possibly as Māgadhī is put in the mouths of only low-class people, it represents only the habit of a non-āryan stratum of society, which like the Chinese coolies of to-day may have had no R's.

Y remains and replaces **J** (य for ज).

yadhā = Ś. *jadhā* (§ 1), yāṇadi = *jānāti*.

yāṇidavvaṃ = Ś. *jāṇidavvaṃ*, yaṇavada = *janapada*.

yāyade = *jāyate*. (jh becomes yh. Yhatti = *jhaṭiti*.)

Dy. rj. ry. all become yy. So that where Śaurasēṇi has jj.

Māgadhī has yy. (य्य for ज्ञ).

ayya = *adya* or *ārya* (Ś. *ajja*).

avayya = *avadya*, mayya = *madya*.

(dhy becomes yyh : mayyhaṇṇa = *majjhaṇṇa* § 74).

ayyuṇa = *arjuna*, kayya = *kārya* (*kajja* § 50).

duyyaṇa = *durjana*.

From these examples it is clear that य in Māgadhī represents a front palate fricative different from the semivowel sound in English "yes." The equivalent of य was used in the North-West to express a foreign sound written Z in Greek. So on coins of King Azes we find the genitive Ayasa. Words spelt in Bengali with the equivalent of ज, are pronounced in some dialects with a sound resembling Z, in 'zeal' or zh in 'azure.' A similar sound is commonly given to य in many words, e.g. ये = य pronounced zhe.

Ñy, ny. jñ. ñj become ññ.

puñña = *puṇya* (Ś. puṇṇa § 48). añña = *anya*.

(Ś. aṇṇa) kaññakā = *kanyakā*. lañño = *rājñah* (Ś. raṇṇo § 99).

aññali = *añjali* (Ś. keeps ñj).

Medial cch becomes śc. (च becomes झ.)¹

gaśca = *gaccha*, iściadi = *icchatī* (**icchyate*), uścaladi = *ucchalati*, puścadi = *pricchati*.

tiliści peskadi = M. tiricchi pēcchai = *tiryak prekṣate*.

A sibilant is retained at the beginning of a group of consonants. Grammarians differ as to which sibilant should be written. MSS. vary too much to give much help in the matter.

Śka. शुष्क becomes शुक्क according to Hemacandra, otherwise we find शुष्के śuske = *śuṣkaḥ*, Tuluśka = *Turuṣka*.

Śta śth become sta (or śta) कष्ट becomes कसु or कष्ट *śuṣṭhu* becomes śustu or śuṣṭu.

Śpa, śpha become spa, spha, ṇisphala = *niṣphala* (M. Ś. ṇip-phala, § 38).

Ska, skha. paskhaladi = *praskhalati*.

Sta. stha become sta (or śta) hašte or haste = *hastah* (M.Ś. hattho § 38) uvastida = *upasthita*.

Spa. Buhaspadi = *Bṛhaspati* (or *Bihaśpadi*).

Kṣa becomes ska. peskadi = *prekṣate* (or it is written śka. paśka = *pakṣa*. Hemacandra says paḥka, i.e. with visarga *jihvāmūliya*).

The real Māgadhi sound may have been neither the च nor the ञ of the Midland Sanskrit. These groups being difficult, it is not surprising to find that MSS. generally write the assimilated forms *tth*, etc.

¹ As verbal forms in *ccha* go back to I.E. forms in *-SKA* the Māgadhi śc might be regarded as more archaic than the Vedic *cch* (however pronounced): cf. Slavonic, but this is considered inadmissible as Māgadhi has śc also for secondary *cch* as in uścaladi, maścali (= Fish. *matsya-lī*-Pr. *maccha*), cf. Hindi *machlī*. On the other hand if originally correct for *icchadi* etc., the same group would be readily introduced in other cases where Śauraseni etc. had *cch*.

rt becomes st. (or śt) so tista = *tīrtha*, aste = *arthah*. This may be merely conventional analogy,¹ e.g. Śauraseni hattho: Māgadhi haste .: Ś. attho: Mg. aste. In **grammar** the two characteristic points are Nom. Sing. in -e. śe haste = so hattho and hage = "I" (§ 107). Otherwise the grammar closely follows Śauraseni.

Some *Dialects of Māgadhi* appear in the plays.

Sākāri is spoken by the King's brother-in-law in the Little Clay Cart.

Peculiarities.—A weak y before palatals. Yciṣṭha = *tiṣṭha*.² *da* in Past Participles especially from roots in ṛ. kaḍa = *kṛta* (the same feature is found in AMg.). Gen. Sing. in *āha* as well as *aśa* Cāludattāha. Loc. Sing. *āhiṃ*. pavahaṇāhiṃ = *pravaḥaṇe*. Voc. Plur. *āho*. (Vedic-*āsah*). These last three points resemble Apabhraṃśa.

Dhakkī spoken by Māthura and the two gamblers in the Mṛcchakaṭikā. A form of Māgadhi that approaches the Apabhraṃśa stage. Has both *sa* and *śa*.

Cāṇḍālī and **Sābarī** appear to be dialects of Māgadhi.

Ardha Māgadhi. Jacobi called this Jaina Māhārāṣṭri and regarded it as an older, more archaic Māhārāṣṭri. The Indian grammarians called the language of the old Jain Sūtras "Ārṣam" from Ṛṣi. Hemacandra explains that all his rules have exceptions in "Ārṣa." Trivikrama, another grammarian, excluded "Ārṣa" from his treatise, because its meanings were *rūḍha*, or conventional, not strictly in accordance with etymology, i.e. not based on Sanskrit.

Namisādhu commenting on Rudrata's Kāvya-lāṅkāra (2-12), derives the word Prākṛit from *prakṛti* in the sense of natural

¹ On the other hand the change *rt* becomes *ś* is found in Iranian. Avestan *mašyo* = *martyah*. G.I.P. I. § 289.

² Mārkaṇḍeya gives this for Māgadhi and Vrūcāḍa Apabhraṃśa. Ycilap = *cirap*. The pronunciation is not clear (*vide* Selections, Māgadhi).

speech free from the rules of grammarians, or from *prāk kṛta*, 'created of old!' because, says he, the Prākṛit of the Ārṣa canon, *Ardhamāgadhī* is the language of the gods. *Ārisa-vaṣaṇe siddham devāṇaṃ Addhamāgahā vāṇī*. Obviously Nami-sādhu was a Jain. The Jains indeed supposed that *Ardha-Māgadhī*, the language in which Mahāvira preached, was the original language from which all others were derived.¹

There is some difference between the prose and verse portions of the Canon. Verses often have Nom. Sing. in *-o* instead of the characteristic *-e* (like Mg.), gerunds in *tūṇa ūṇa* (like M.) while prose prefers *ttā* or *ttāṇaṃ* (§ 122).

Other points are. Verse *mēccha*, prose *milakkhu*. Verse *kuṇai*, prose *kuvvaī* (= **kurvati*). The verse dialect is thus somewhat nearer to M. than the prose.

Ardha Māgadhī agrees with *Māgadhī* in the Nom. Sing. in *-e*, the use of Gen. Sing. *tava*; past participles in *ḍa* for *ta* after roots in *r* (but not always); in *ka* becomes *ga* "Asoga" (but this is rare in Mg.); and in Pluti of *-a* in Voc. Sing. (common in *Apabhraṃsā*).

It differs markedly in the retention of *ra* and *sa*. In general AMg. (like Pali) retains more archaic features than the dramatic Prakrits. AMg. is assigned by the *Bhāratīya-nāṭya-śāstra* (followed by *Sāhityadarpaṇa*) to servants, Rajputs, and the heads of guilds. The Jain monks in the plays who might be expected to speak AMg. appear to speak ordinary *Māgadhī*.²

AMg. differs in many respects from *Māhārāṣṭrī*.³

Phonetics.—*am* becomes *ām* before *eva* and *avi* (= *api*).

iti become *i* after pluti vowel or in *iti vá*.

prati drops *i*: *paḍuppanna* = *pratyutpanna* (rare in other dialects).

¹ *Vide* Pischel, § 16.

² One of the dialects in the fragments of Buddhist dramas found in Central Asia is classed by Lüders as Old *Ardha Māgadhī*.

³ Jacobi considered the language of the Jain Canon to be an older form of *Māhārāṣṭrī*. *Kalpa Sūtra*, S.B.E. XII. Pischel showed this view to be untenable. *Pr. Gr.* § 18.

dentals for palatals. *teicchā = cikitsā*.

ahā = yathā.

use of sandhi consonants (§ 78).

Noun : dative in -*ttāe* (§ 92),

instrumental in *sā* (§ 104),

locative in -*ṃsi* (§ 92 v.).

Verbs : $\sqrt{\text{khyā}}$ *āikkhaī* (Pāli *ācikkhati*) M. *akkhāī*,

kuvvai (in prose, see above).

Relics of Aorists, e.g. 3 plur. *pucchiṃsu*.

Infinitives in *ṭṭu -ittu* used as gerunds, e.g.

kaṭṭu (means *kṛtvā*) *avaḥaṭṭu* (means *apahṛīya*)

sunittu, jānittu.

Infinitives in -*ttae -ittae* (§ 136).

Gerunds in -*ttā, ttāṇaṃ, -ccā, -ccāṇa(ṃ),*

-yāṇa(ṃ).

Moreover where they agree what is common in AMg. is often rare in M. Cerebralisation is much commoner in AMg. and so is the change *la* for *ra*.

The vocabulary is also often quite distinct.

It will be obvious that AMg. differs still more from Śauraseni.

The later Jain writings belong to times when the sects had spread more widely and were influenced by other dialects. Owing possibly to the popularity of this religion among the rich mercantile communities on the West coast, the non-canonical writings of the Śvetāmbara Jains are in a language which may be regarded as a form of Māhārāṣṭri, although it retains a number of the peculiarities of AMg., e.g. infinitive in -*ittu*, gerund in -*ittā* and *ga* for *ka*. This is the main dialect of Jacobi's Selected Narratives in Māhārāṣṭri.

The language of the Digambara canon has Nom. Sing. in *o : t, th* become *d, dh*. Hence it has been called Jain Śauraseni. It has however much that is foreign to Śauraseni, but found in either M. or AMg. In the direction of Gujarat were many strongholds of Jainism, and here the Śauraseni type of dialect would meet Māhārāṣṭri. That JŚ. preserves rather more of

the peculiarities of AMg. than JM. does, is probably due to the fact that it is somewhat older.

The resemblances and differences of the principal Prakrits given above would not necessarily lead to a closer classification. We have an Eastern Prakrit (Māgadhi), a Southern Prakrit (Māhārāṣṭrī), and a Central Prakrit (Śaurasenī). Ardhamāgadhi appears to resemble the Southern more than the Central Prakrit. Hoernle,¹ on the basis of a comparative study of some of the modern Indo-Aryan languages, supposed that the whole of Aryan-speaking India was at one time divided between two languages, a “*Sauraseni tongue*” and a “*Māgadhi tongue*.” Māhārāṣṭrī he regarded as an artificial literary language, without any direct relation to the spoken language of Māhārāṣṭram. Further study of the Prakrits and of the modern dialects has shown that this view is untenable.

Māhārāṣṭrī (and Jain Māhārāṣṭrī) has peculiarities which can be traced in modern Marāṭhī, and there can be no doubt that this Prakrit was based on the language of the Marāṭhī country.²

Grierson³ with more abundant material has developed the idea of the geographical classification of the Prakrits on the basis of a comparison with modern dialects. His classification is—

Central Prakrit	Śauraseni.
Outer Prakrits	E. Māgadhi. S. Māhārāṣṭrī.
Intermediate	Ardha Māgadhi.

This is a convenient classification inasmuch as Śauraseni is the most Sanskritic, and the representative of the Madhyadesa, which was the centre of Hindu culture after the early Rigvedic times: while literary centres at a distance from this

¹ Grammar of the Gaudian Languages, 1880. Introd., p. xxx.

² See Introduction to Volume on Marāṭhī in the Linguistic Survey of India.

³ See Article on Prakrit in Encyclop. Britannica, 11th edition, and chapter on Language in Imperial Gazetteer of India.

middle point naturally show more independence from Sanskrit. This classification is indeed connected with a theory relating to the immigration of the Aryan-speaking tribes into the Peninsula. The speakers of the dialects out of which classical Sanskrit was created, and on which later on Śauraseni was based, are supposed to have forced their way into the Madhyadeśa some time after a previous Aryan invasion. The descendants of those first-comers produced the "Outer Band" of languages.

Much may be said both for and against this particular theory as an explanation of certain linguistic facts. It is however possible to accept a classification based on such facts, without necessarily accepting this particular explanation.

A weak point in the classification might appear to be the position of Ardha Māgadhi. If this was centred in Oude, one would expect the language to be roughly speaking half Māgadhi and half *Sauraseni*. Now Māgadhi as far as we know it hardly differs from Śauraseni except in striking phonetic variations. If we allowed Ardha Māgadhi a Nom. Sing. in e, a certain amount of l for r, and ś for s with perhaps some traces of the other phonetic peculiarities of Māgadhi, we could invent a Prakrit that would fit in with the scheme, but it would be quite different to the real Ardha Māgadhi of the old Jain Canon. Eastern Hindi does indeed lie between Western Hindi and the dialects of Bihar, and combines some of the peculiarities of the languages on either side; but in the case of the Prakrit Ardha Magadhi this does not appear to be the case.

It must however be remembered that this classification deals primarily with the spoken languages on which the literary languages were based. The literary Prakrits were not all crystallised at the same time, and so do not represent strictly contemporary dialects. Ardha Māgadhi is obviously more archaic than Śauraseni. Further the language of even the oldest Jain Sutras may have been influenced by the spreading of the sect towards the West. It is also possible that later literary Prakrits were influenced by earlier literary Prakrits.

Pāli. *Pāli* originally meaning a “boundary, limit, or line” was applied to the *Canon* of the Hīnayāna Buddhists. Thence it is used of the *language* of that Canon, found also in some non-canonical books : all being preserved in what were originally the missionary Churches of Ceylon, Burma and Siam. Thence again ‘Pali’ is sometimes applied to (a) the inscriptions of Aśoka, although these comprise three or four distinct dialects ; (b) the official court language of Aśoka’s Empire, a form of Middle Indian widely understood,¹ and (c) ‘monumental Prakrit’ including all the inscriptions down to the time when Sanskrit ousted Prakrit (or “Pali”).² The Pali language of the Buddhist books forming a separate academic subject, (a classical language appropriate to Buddhists of Burma), has not been much studied in India. Nevertheless it is important for the study of (a) the history of Indian speech, and (b) the Old Prakrit inscriptions.

For the study of classical Pali numerous grammars, readers, texts and translations are available.³ Only a very general description need be given here.

Characteristics of Pali. Pali retains more of the old grammatical system than AMg. The ātmanepada is commoner ; Aorists, especially the S-Aorists, abound. (The Aorist and Imperfect have fused together). The reduplicated Perfect is rare, but occurs. There are more survivals of the old conjugational classes, e.g. *suṇoti* = Ś. *suṇadi*, *karoti* (Ātm. *kubbate*) = Ś. *karedi*, *dadāti* (also *deti*) = Ś. *dedi*.

In Phonetics the striking points are:—the sibilant is dental स, *y* remains, *r* sometimes becomes *l*, but not always as in Mg., *n* is sometimes cerebralised but not always. Intervocal consonants generally remain, and surds are only exceptionally

¹ See Rhys Davids, *Buddhist India*.

² This wide use of “Pali” is made by Dr Otto Franke, *Pāli und Sanskrit*. Pischel preferred “Leṇa” dialect for ‘monumental Prākṛit.’ and “Lāṭ” dialect for Aśoka’s inscriptions. Lüders suggests that the widely understood Leṇa dialect was really Old Ardha Māgadhī.

³ See Biography.

replaced by sonants. Hence we have bhavati, or hoti, katheti, pucchati, gacchati, etc. : mato = *mṛtaḥ*, kato = *kṛtaḥ*.

In some words conjuncts like dr- br- remain.

Svarabhakti is common. Ārya becomes ayya or ariya.

From these examples it will be seen that Pali is more archaic than the Prakrits described above.

The geographical basis of Pali has been disputed. The Buddha was supposed by tradition to have preached in Māgadhī. The Scriptures were naturally supposed by Southern Buddhists to be in the language of the Buddha. Therefore Pali should be Māgadhī. As a matter of fact it is not. The Nom. Sing. in -o, the presence of sa, ra, ja show this clearly. Some regard it as the language of Ujjain, whence Mahinda, the son of Aśoka, took the sacred Canon to Ceylon, others as the Aryan language of the Kalinga country.¹ The latter seems the more probable. Pali would then represent a very old form of Eastern Mahārāṣṭri in touch with Māgadhī on the North.

Asoka's Edicts are found in two different scripts, Kharoṣṭhi and Brāhmī, and in a variety of dialects.² These often preserve conjuncts not found in Pali, e.g. *pr* in priya. Such are not to be explained as Sanskritisms but as Archaisms, survivals of the old phonetics, especially in the North-West where such conjuncts still exist. Cf. Sindhi *ṭraṇ*, Lahndā *tre* = 3.

Dealing with the circle of Buddhist ideas these inscriptions have in many instances to be interpreted by comparison with the Pali scriptures.

Later Prakrit inscriptions are generally of a simpler character, often too brief for their dialect to be classified with certainty.

Apabhraṃśa (see Ch. II, p. 6).

To the student of philology it will be of interest to state

¹ Vide Oldenberg, Vinayapiṭaka, Introduction, p. liv.

² Pischel (Gr. § 29) admitted clear traces of dialects, but considered the "Lāt.-dialect" to be on the whole one definite language, perhaps the official language more widely understood than spoken in the North-West and South.

some of the main features of the Apabhraṃśa stage. Whereas in the Old Prakrit stage the typical phonetic and grammatical changes are not carried so far as in Dramatic Prakrits, so naturally in this Late Prakrit all such changes are carried further. At the same time being in close touch with spoken dialects, the Apabhraṃśas occasionally retained very ancient features, that had survived outside the main current of linguistic development. Some of the "Outer" dialects preserve quite ancient features to the present day.

The following tables of typical declension and conjugation gives only forms peculiar to Apabhraṃśa, not those shared with Prakrits.

Declension.

Sing.	Nom.	Acc.	puttu
			[Neut. phalu]
	Ins.		puttē
	Abl.		puttahē puttahu.
	Gen.		puttassu puttahō puttaha
	Loc.		putti puttahī
Plur.	Nom.	Acc.	putta (Neut. phalaī)
	Ins.		puttahi(ṃ)
	Abl.		puttahū
	Gen.		puttahā
	Loc.		puttahī

If the oblique forms be compared it is apparent that it needed only the blurring of the final vowels to reduce these to one form for the singular and a nasalised form for the plural (vide Beames, II, § 42). The Apabhraṃśa Nom. Sing. in *u* is seen in the Sindhi forms with a very short *u*.¹ In the Genitive Sing. an *s* form survives in Apabhraṃśa. This *s*

¹ Nom. Sing. in *ō* (Rajasthānī and Western Hindī dialects) or *ā* (Standard Hindī and Panjābī) is derived directly or by analogy from forms in *-aka-*. K was dropped, hence from **ako* we get **a-o*. Apa. *a-u* which becomes either *o* or *ā*.

appears in the Marāṭhī dative and in Kāshmīrī.¹ In Hindi it is seen only in the pronominal declension *tis-kā kis-kā*.²

Conjugation.

Sing. 1. pucchaũ	Plur : 1. pucchahũ
2. pucchasi or -hi	2. pucchahu
3. pucchai	3. pucchahi .

This is very close to Old Hindi and not far from the modern forms *pucchũ*, *pucche*, *puccho*, *pucchẽ*.

In general it may be said that the Apabhraṃśa forms, whenever these can be ascertained, should be taken as the starting point for the derivation of words in the modern languages and the comparative study of their phonology.³ Thus to derive Hindi *pahlā* "first" we should start from an Apabhraṃśa form *pahilaũ* rather than from *prathamah* or *paḍhamo*.⁴

Paiśācī Prākṛit.—Paiśācī lies outside the circle of languages dealt with so far. The term seems to have been used (a) of the language of demons "Bhūtabhāṣā," (b) of a number of uncivilized languages, including some Apabhraṃśas and some non-aryan languages, (c) the Paiśācī dialect of the grammarians (especially Hemacandra) with a subdialect Cūḷikā Paiśācī (C.P.). This Paiśācī dialect is archaic in character. Its chief peculiarity is the substitution of surd mutes for sonants. *Tamotara* = *Damodara*. C.P. *nakara* = *nagara*, *rācā* = *rājā*, *khamma* = *gharma*, *kaṃtappa* = *kandarpa*.

ṇa ण becomes *na* न, *la* ल becomes *ḷa* ळ : *ya* य remains. Intervocal consonants are not dropped. Aspirates are not reduced to *h*. *ṇñ*, *ny* become *ññ* (as in Mg. and probably every other dialect at a sufficiently early stage).

Who were the speakers of this dialect? The Shālbāzgarhī Edict agrees with this dialect in a number of particulars. The

¹ Also in "Romani" of Gypsies in Europe, *Čores-kero* = 'of a thief.'

² These forms have fused with the old feminine *tissā*, etc.

³ See Grierson's *Phonology of the Indo-Aryan Vernaculars*.

⁴ Grierson derives from an Apabhraṃśa *paḍhāvillāũ* apparently deduced from AMg. *paḍhamilla* with the suffix *-illa* so frequent in M. : cf. Pischel § 449 who assumes Old Indian **prathila*.

Brhatkathā of Guṇāḍhya was composed, according to the story, in Paisācī. This work was popular in Kashmir in the 11th century. Somadeva produced one version in the Kathā-saritsāgara, and Kṣemendra a shorter one in the Brhatkathā-mañjarī. Some scholars have concluded that Cūlikā Paisācī was a dialect of the North-West of India. Sir George Grierson connects it with the Dard and Kāfir languages of the Hindu Kush, including Shiṇā and the under-layer of Kashmiri.¹

On the other hand it is admitted that Guṇāḍhya was a South-Indian. The Brhatkathā was composed many centuries before that late literary development in Kashmir which produced Kṣemendra, Bilhaṇa, Somadeva and Kalhaṇa. ण na becomes न na, and ल becomes ळ l are suggestive of Dravidian influence. Other features such as the retention of medial t, and of y are merely archaic. Surd for sonant can be paralleled in the South as well as in the North. It is a common corruption when a language is adopted by an alien race.² The student will remember the Welsh parson Sir Hugh Evans in the Merry Wives of Windsor. Speakers of Gaelic have the same tendency. Any such corrupt dialect on the fringes of Aryan speech would necessarily disappear with the continued extension of Aryan speech. So that it seems quite as possible that the original Cockscorn³ Demons belonged to the Vindhya as that they were Cannibals of Kashmir.⁴

¹ *Vide* the Pisāca Languages of North-Western India. R. As. Soc. Mon. Vol. VIII, 1906. The author's theory that these, mostly mixed, dialects should be provided with a separate compartment between the Iranian and Indian subdivisions of Aryan, because they combine Indian and Iranian peculiarities, is not convincing. Nor is the connection with C. Paisācī obvious, as the main peculiarity of C.P. (surd for sonant) is *exceptional* in this area.

² It is quite probable that the same change in Armenian (tasn = 'ten') and Teutonic (Gothic taihun) is due to the same cause.

³ If that is the meaning of *cūlikā*, *cūlikū*.

⁴ References. Grierson's Monograph, pp. 1 and 2. Sten Konow. Home of Paisācī Z.D.M.G. lxiv, pp. 95 ff. Grierson Z.D.M.G. xlix, pp. 393-421.

CHAPTER XI.

PRAKRIT LITERATURE.

If the whole of the Middle Indian period be included, the first place in literary development must be assigned to Pali. Its claim to this place is due not only to its antiquity, but also to the inherent worth and historical interest of the early Buddhist literature. Of all Indian religions, Buddhism has had the profoundest effect on Asia as a whole. The Pali Tipiṭaka or "Triple Casket" contains the oldest scriptures of that religion. Moreover from the Pali books we get incidentally a view of Indian life, that serves to supplement the more pedantic outlook of the orthodox priesthood, and the romances of the bards. Every student of Indian History should at least read some of the Jātakas or Birth Stories of the Buddha.¹ Representations of these stories, and scenes from the life of the Buddha occur continually on the sculptured panels of Buddhist *stūpas* and *vihāras*. Indeed without a knowledge of the outlines of the Buddhist doctrine, and some comprehension of the lives of Buddhists, lay and cleric, as revealed by these old scriptures, the student cannot really grasp what was one of the dominant factors in Indian History for more than a thousand years after the Founder's death. The student of Indian Philosophy will find that acute reasoning and bold speculation were not confined to the orthodox schools of thought, but also found among the Bauddhas.

History is represented by the versified monkish chronicles contained in the Mahāvamsa dealing with the early history of Ceylon.

The term Prakrit Literature however does not ordinarily include Pali Literature. If Pali works be excluded, then the greater part of the whole of the Prakrit Literature is made up of Jain Literature. This, as we have seen, is found in three distinct Prakrits.

¹ See Bibliography.

⁴ **Ardha-Māgadhī** is the language of the oldest Jain books, which form the Canon of the **Śvetāmbara** sect. This canon comprises 45 *āgamas* including eleven *aṅgas* and twelve *upāṅgas*. These are sometimes spoken of under their Prakrit names and sometimes under the Sanskrit equivalents, e.g.

1st Aṅga. Āyāraṅga-suttaṃ = *Ācārāṅga-sūtram*.

2nd „ Sūya-gadaṅgaṃ = *Sūtrakṛtāṅgam*.

7th „ Uvāsaga-dasāo = *Upāsaka-daśāh*.¹

1st Upāṅga. Ovavāiṃya-suttaṃ = *Aupapātika-sūtram*.

This great collection of writings was arranged by Devaddhi Gaṇin in the 5th century A.D. The date of the completion of the work is given as 980 years after the entrance to *nirvāṇa* of the Founder of Jainism, i.e. A.D. 454 (or possibly A.D. 514).

The older books, called *Pūrvas*, on which this redaction was based, have completely disappeared. Thus the collection contains materials of different centuries mixed together, so that it is difficult to distinguish them. Some portions are ascribed to Bhadrabāhu (about 300 B.C.). One such work is the **Kappa-suttaṃ**² (*Kalpa-sūtram*) which contains a life of Mahāvīra. This apparently is not really older than the 5th century A.D.

The style of the oldest prose books is diffuse, delighting in elaborate descriptions and endless repetitions. Their chief interest to the general student lies in their incidental references to facts and circumstances of the ordinary everyday life in India.

The oldest *Kāvya* work in Jain literature is the *Paūma-cariya*, which gives a version of the Rāmāyaṇa. It dates perhaps from the 3rd century A.D.

In Jain *Māhārāṣṭrī* there are non-canonical books of the Śvetāmbaras, consisting mainly of collections of stories: stories from the lives of famous saints, and narratives of the conversion of various people to the Jain religion. The Śvetāmbara literature has as yet been only partially explored by

¹ Edited and translated by Hoernle in the Bibliotheca Indica.

² Edited by Jacobi, and translated in Sacred Books of the East Series. See Bibliography.

modern scholars, and much material both for philology and for history awaits scientific treatment. Even less known are the works of the **Digambara** sect in **Jain S'aurasenī**. **Bhandarkar** has published extracts from the *Pavaṇana-sāra* of **Kundakund-ācārya** and the *Kattigeṇyāṇupēkkhā* of **Kārttikeyasvāmin**, both of which are in verse.

Jain literature is neither so famous, nor so widely studied as the Pali Buddhist literature. Much of it is still in manuscript, or in uncritical editions. Much of it again is difficult without (and even with) a commentary.

Apart from the Jain Canon the early literary development of **Ardhamāgadhī** has been deduced from its occurrence in certain inscriptions, and in fragments of plays¹ ascribed to **Aśvaghoṣa** or his contemporaries. Jain **Māhārāṣṭrī** is found in the **Kak-kuka** inscription.

For the purposes of **Kāvya** however the most important Prakrit was from an early date **Māhārāṣṭrī**.² This was the language of the Prakrit Epics and Lyrics, and formed the starting point for Prakrit Grammarians.

Most famous of the Epics is the **Setubandha**, a work of such excellent technique, that it has often been ascribed to **Kālidāsa**. The poem, which is called in Prakrit *Rāvaṇavaho* or *Dahamuhavaho*, relates the story of **Rāmā**, but is supposed to commemorate the building of a bridge of boats in Srinagar by **Pravarasena**, king of Kashmir.³

¹ Lüders.

² **Jacobi** (Selected Narratives, Introd., 1886) suggested the 4th century A.D. as about the time when M. attained this position. Early inscriptions of M. country are of the Pali type: the latest of these (showing some instances of elision of single intervocal consonants) date from 150 and 200 A.D. The Jain Canon according to tradition was written down in 454 A.D. Its language [AMg.] was influenced by M. [Pischel denies this]. **Daṇḍin** praises the **Setubandha**.

³ **Macdonell**. Sanskrit Literature, p. 331. For **Pravarasena II** see **Rājatarāṅgiṇī**, *Stein's trans.*: Bk. III, V. 354. For an attempted identification of **Kālidāsa** with **Mātṛigupta**, see **Stein's** note on verse 129.

The *Gaṇḍavaho* celebrates the conquest of Bengal by Yaśovarman of Kanauj about the end of the seventh century A.D. Its author's name was *Bappaīrāa* (= *Vākpatirājā*) possibly a *nom de plume*. The same author composed another Epic *Mahamahaviāa* of which only one or two verses have been preserved in quotations.

The *Rāvaṇavaho* and the *Gaṇḍavaho* have both been much influenced by Sanskrit models, and delight in long compounds.

The last eight cantos of Hemacandra's *Dvyāśraya-Mahākāvyaṃ* form a small Prakrit Epic entitled *Kumārapālacarita* describing the deeds of Kumārapāla of Anhilvādā in Gujarat. The object of these cantos, as of the whole work, is to illustrate the rules of the author's compendious Sanskrit and Prakrit grammar called *Siddha-Hemacandra*.

The most important work for the study of *Māhārāṣṭrī* is the *Sattaṣaī* (*Saptaśatakam*) of *Hāla*. This is an anthology comprising verses by many poets. One commentary gives 112 names, another, that of Bhuvanapāla, gives 384. The various recensions differ very much in the distribution of the verses, and probably few can now be definitely assigned to their authors. The collection is evidence of the immense amount of *Māhārāṣṭrī* poetry that must have been composed, but not preserved. Besides *Hāla* who is identified with *Sātavāhana* (spelled variously *Śālivāhana*, etc.) there are a few names known from other sources. *Hariuddha*, *Nandiuddha* and *Pottisa* are mentioned in Rājaśekhara's *Karpūramañjarī* Act I, p. 19, 2. The *Vidūṣaka* says, "tā ujjuṃ jeva kiṃ ṇa bhaṇiadi: ambā-ṇaṃ ceḍiā Hariuddha-Nandiuddha-Pottisa-Hāla-ppahudiṇāṃ pi purado sukaī tti."¹

The date of this anthology has not been determined. Weber put it in the 3rd century at earliest, but earlier than the 7th century. Macdonell says, the poet *Hāla* probably lived before

¹ In Lanman's racy translation this runs: "Then why don't you say it straight out: Our little pussy's a first-rate poet, ahead even of *Harivṛddha*, *Nandivṛddha*, *Pottisa* and the rest." (*Sukaī-Sukarī*.)

1000 A.D. Some confusion has been caused by the identification of this Hāla-Sātavāhana with the 17th king of the Andhra dynasty (68 A.D.).¹ Jacobi on the other hand identified him with the Sātavāhana, king of Pratiṣṭhāna, who induced the Jains to change their Church Calendar in 467 A.D.

There can be no doubt that this anthology, including lyric poets well known in the time of Rājaśekhara, was not put together in the 1st century A.D.² when we should rather expect early Prakrit of the Pali stage. The introductory verses of the Sattasaī rather suggest that these love lyrics of the South were not so universally on the lips of men as they had formerly been.

Another anthology of similar material is the *Jaavallahaṃ* or *Vajjālagga* of Jayavallabha a Śvetāmbara Jain. It contains some 700 verses. Some of these are common to Hāla's collection.

Dramatic Prakrits. The ordinary use of three Prakrits (M. Ś. Mg.) in Sanskrit plays is familiar to every student of Sanskrit. The authorities however differ as to the precise allotment of the Prakrits among the rôles. The *Mṛcchakatikam* is one of the richest in its variety of Prakrit dialects.

The Hero of course, and male characters of similar standing, except the *Vidūṣaka*, speak and sing in Sanskrit. It is exceptional for a woman to speak Sanskrit, but the Nun in *Māla-timādhavam* does so. A purely Prakrit play in which even the Hero speaks Prakrit is also exceptional. A well-known instance is the *Camphor-cluster*.

The author however thinks it well to explain why no Sanskrit has been used. In the Prologue the Stagemanager

¹ See Vincent Smith, *Early History of India*, 2nd edition, p. 196, whence it has been copied by school histories of India.

² Vincent Smith has evidently given too much weight to his "latest leading authority, on the relations between the vernacular language and the 'classical' or 'secondary' Sanskrit," i.e. Professor O. Franke's "*Pali and Sanskrit*," 1902. This is a book of some ingenuity, but little historical judgment.

reflects, "Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prakrit?" His assistant replies in Māhārāṣṭrī—

"parusā Sakkaabandhā Pāṭia-bandho vi hoī suumāro |

"purisa-mahilāṇaṃ jettiam ihaṇtaraṃ tettiam imāṇaṃ ||

"Sanskrit poems are harsh : but a Prakrit poem is very smooth : the difference between them in this respect is as great as that between man and woman."

Śaurasenī is the ordinary prose language of ladies and of the jester. Māhārāṣṭrī is the corresponding verse dialect. Māgadhi is used by menials, dwarfs, foreigners and the like, e.g. the two policeman and the fisherman in Śakuntalā. It is also spoken by Jain monks and small boys.¹ MSS. and texts often assign the dialects contrary to the rules of Poetics and the statements of commentators. They also confuse the dialects, so that Māgadhi appears almost the same as Śaurasenī.

This mixture of languages in the Indian Drama has been much discussed, and various explanations suggested.

There is no exact parallel to the Indian usage. Comedy has always made fun of the speech of foreigners. Aristophanes brings in the Thracian barbarian Triballos, who speaks a jargon with a vague resemblance to Greek. The Phoenician

¹ The following note of characters supposed to speak Māgadhi as recorded by Pischel (§ 23) may be useful to students of the Drama.

Mr̥cchakatikam : Śakāra, his servant Sthāvaraka, the shampooer-Kumbhīlaka, Vardhamānaka, the two Cāṇḍālas and Rohasena. *Śakuntalā* : Fisherman and two policemen, Sarvadamana Śakuntalā's young son. *Prabodhacandrodaya* : the Cārvāka's pupil and the messenger from Orissa. *Mudrārākṣasa* : servant, Jain monk, messenger. Siddhārthaka and Samiddhārthaka while they appear as Cāṇḍālas. *Laṭita-vigraharāja* : the bards and the spy (who also speaks Ś.). [Otherwise Turuṣka captives and spy. The Indian spy speaks Ś.]. *Veṇīsaṃhāra* : the Rākṣasa and his wife. *Mallikāmūrutam* : elephant-keepers. *Nāgānanda* : servants. *Āṭṭanyacandrodaya* : servants. *Candakauśikam* : Cāṇḍālas and Rascal. *Dhūrtasamūgama* : barber. *Hāsyārṇava* : Sādhupīṣaka. *Laṭakamelaka* : Digambara Jain. *Kaṃsavādīna* : the Hunchback. *Amṛtodaṇḍa* : Jain monk.

tongue was parodied in Latin comedy, though the readings are too corrupt for much to be made of it now. Shakespeare's Welshmen and Frenchmen are familiar. Again the vulgar speech of common people, as opposed to the language of the educated, has always found its way on to the comic stage. Dialect also, in a more or less conventional form, has appeared even in serious plays from Shakespeare's time onwards. Moreover in Greek Tragedy we have the chorus singing in a dialect different to the general language of the play. The Doric chorus in the Attic play, like other lyric poetry, is in a *conventional* dialect, a literary poetic language based on the Doric dialects,¹ in fact what in India would be called a (literary) Prakrit.

The Indian usage however differs from all these partial parallels. In the first place we may find four, and regularly three, different dialects used in the same household, nay by members of the same family; secondly, one of these is a learned ('dead') language belonging to a previous stage of linguistic development; thirdly, dialects purporting to represent widely distant areas are combined in a single play, and assigned to particular characters without any obvious reason; and finally, the practice has been reduced to definite rules.

The systematisation of the Dramatic Prakrits is not surprising. Everything else about the Drama has been classified and codified, from the virtues of the various sorts of Hero to the 'faults' in the endless kinds of poetic ornament. The making of minute rules seems to have characteristics of the Brahman in all ages.

Explanations of this Sanskrit-Prakrit Drama may follow two or three different lines. One line is the **Realistic**: namely that the conversations in the plays represent the actual conditions of Indian life in say the Gupta period. Grierson writes: "In India there is nothing extraordinary in such a polyglot medley.

¹ See Giles, *Manual of Comparative Philology*. §§ 614-6. Almost every word of these three sections dealing with Greek dialects can be applied to Indian dialects.

It is paralleled by the conditions of any large house in Bengal at the present day, in which there are people from every part of India each of whom speaks his own language and is understood by the others, though none of them attempts to speak what is not his mother tongue.''¹ Beames suggested a similar explanation.² Of course it is admitted that the dialects are conventional in form, not faithful copies of spoken vernaculars, also that the assignment of a particular dialect to a particular sort of menial may have been more or less true to fact. Again, granted that educated men could speak Sanskrit and that ladies generally could not, it is not to be supposed that the men could speak nothing but Sanskrit, and habitually addressed not only their wives but even their grooms in that language.

The well-educated man was able to speak Sanskrit. The hero therefore spoke Sanskrit, and by a stage convention spoke it always, just as stage kings almost always, and real kings rarely, wear a crown.

Of course this explanation implies that the form of the classic drama was fixed in the Śauraseni country. Another line must be adopted to explain the use of Māhārāṣṭrī in verse. This is clearly a case of Literary convention. A school of lyric poetry developed in the South and became famous far beyond the borders of the Great Kingdom. Māhārāṣṭrī verses were doubtless sung throughout India as Persian verses still are. It was natural to regard this dialect as the only appropriate one for Prakrit songs.

It is more difficult to account for the use for the other dialects along this line.³ The solution of the problem is obviously bound up with the history of the origin and development of

¹ Encyclopaedia Britannica, 11th ed., Vol. 22, p. 254.

² Grammar, Vol. I, p. 7.

³ Sylvain Levi—Le Théâtre Indien (1890), p. 331, suggested that the use of Śauraseni was connected with the development of the Krishna cult at Mathurā the capital of the Śūrasena country. The use of Māgadhī he would regard as a legacy from the ancient Māgadhās, the bards of Magadha.

the Indian drama. Of this we have little direct knowledge. Opinions have differed as to whether richness in Prakrit, as in the case of the *Mṛcchakaṭikam*, is a sign of early or of late date. Again some authorities believe in an original Prakrit drama to which Sanskrit was added later.

The fragments of Buddhist plays ascribed to the time of Kanishka show the use of two or three distinct Prakrits. The Sanskrit is not quite "correct" and Prakrit is sometimes used in stage directions. On the other hand the plays ascribed to Bhāsa (not yet dated) evidently prior to the *Mṛcchakaṭikam* are not so rich in Prakrit. One play has none, and some at least of these plays are closer in feeling and diction to the *Mahābhārata* than to Kālidāsa or Bhavabhūti. The extreme antiquity of Bhāsa's plays has been supposed to be supported by the character of his Prakrit, e.g. *ayyautta* instead of *ajjautta*. This however is a common feature in South Indian MSS. The Trivandrum edition of Bhāsa's works is based on South Indian MSS. As so often happens, these MSS. are evidently unreliable for the original form of the Prakrit.¹

A Prakrit origin has been proposed not only for the Drama, but also for the Epic and Purāṇas,² that the *Bṛhatkathā* was composed in Paiśāci Prākṛit is recorded by literary tradition (*vide* p. 69 above). The evidence for Prakrit originals of the *Mahābhārata* and *Purāṇas* consists in small points of grammar and metre considered to point to *translation* from Prakrit. The question cannot be discussed here. It should be remembered however that all poetry and verse, that has had a

¹ *hm* for *mh* and *hṃ* for *ṇh* at first sight appear archaic, but are probably only orthographical variations; cf. *guhmadu*=(*gumphatu*). In the *Svapnavāsavadatta* the *Vidūṣaka* speaks Śauraseni, while the dialect of the ladies and servants contains many forms proper to *Māhārāṣṭri* (or *AMg.*).

² Pargiter. *Dynasties of the Kali Age*. Grierson. *Enc. Brit. Prakrit*, p. 253.

Compare also the theories of the origin of the *Pañcatantra*. (Hertel.)

Jayadeva's *Gītagovinda* is supposed to be based on an *Apabhramśa* original. (Pischel).

popular origin, must have existed (in some form however indefinite and fluctuating) in the popular speech before it was crystallised in Sanskrit. If the poem be old enough, the original must have been current in Primary Prakrit, not in Middle Indian. Primary Prakrit would not be identical with the "Sanskrit" of Pāṇini but it would bear a strong family resemblance thereto. Progressive Sanskritising at a later period, acting unevenly on various portions of the work, would produce much the sort of phenomenon we actually find in the Epic Dialect. Such a sanskritisation of Primary Prakrit is very different in its significance from translation out of a Middle Indian Prakrit into the Classical Sanskrit.

A special section of Prakrit Literature is formed by the **Prakrit Grammars**.

The oldest authority is the *Bhāratīyaṇāṭya śāstra* which gives only a short description of Prakrit grammar in verses 6-23 of Chapter 17. Chapter 32 contains examples in Prakrit. Unfortunately the text of this work is so corrupt, that little use can be made of it.

There seems to be no good authority for ascribing to Pāṇini a grammar called *Prākṛtalakṣaṇa*. The oldest Prakrit grammar extant is the *Prākṛtaprakāśa* of Vararuci Kātyāyana, who has been identified with the author of the *Vārttika kāra*.¹ The oldest commentary on the *Prākṛtā-prakāśa* is the *Manoramā* of Bhāmaha. With this commentary the work has been edited and translated by Cowell. (See Bibliography). In Chapter X on Paisāci Bhāmaha gives two short quotations from the lost *Brhatkathā*.²

Caṇḍa in his *Prākṛtalakṣaṇa* deals with M. and the Jain Prākṛits (AMg. JM. JŚ.) together. The arrangement of the work shows it is comparatively ancient.

The most important of the Prakrit grammars is that of Hemacandra of Gujarat (1088-1172 A.D.).

¹ For the authorities see Pischel Gr. § 32.

² Under Sūtra 4. *ivasya pivaḥ* || Kamalaṃ piva mukhaṃ. Sūtra 14. *hrdayasya hitaakaṃ* || Hitaakaṃ harasi me taluni.

This forms the eighth chapter of his *Siddha Hemacandra*, the first seven chapters of which deal with Sanskrit grammar. The same author compiled a *Deśināmamālā*.

Other grammars are :—The last chapter of the *Samkṣipta-sāra* of *Kramadīśvara*; this follows Vararuci and is of little value. *Prākṛtavṇākarāṇa* of *Trivikramadeva* (about 13th century) follows Hemacandra.

Prākṛtasarvasvam of *Mārkaṇḍeya Kavīndra* who lived in Orissa in the reign of a *Mukundadeva* (perhaps 17th century).

Prākṛtakalpataru of *Rāmatarkavāgiśa* and many others of less importance.

Isolated verses in *Apabhraṃśa* occur in Jain works, in treatises on poetics and in late collections of stories like the *Seventy Tales of a Parrot* and the *Twenty-five Tales of the Vampire*. More remarkable is the inclusion by many MSS. of *Apabhraṃśa* verses in the 4th Act of the *Vikramōrvaśīyam* to be recited by King *Purūruvas*.¹ Another source of Late Prakrit or *Apabhraṃśa* verses is the *Prākṛta-Paiṅgalan*, an Anthology of the fourteenth century or later.²

¹ S. P. Paṇḍit (Bombay Sanskrit Series) omits them as spurious. His reasons for doing so have been disputed.

² Edited by C. M. Ghosh in the *Bibliotheca Indica*, with commentaries, various readings and glossary.

PART II.

Saurasenī.

Extract No. 1.

Interlude preceding the 2nd Act of the **Ratnāvalī**. A dialogue between the heroine's two girl-friends **Susaṅgadā** and **Niṇṇiā**.

Susaṅgadā enters with a *maina* in a cage.

Susaṇ : Haddhī haddhī¹ Adha kahiṇ dāṇiṇ mama batthe imaṇ sāriaṇ ṇikkhivā² gadā me piasahī Sāriā bhavis-sadi? (*Looking another way*) Esā khu³ Niṇṇiā, ido jjevva āacchadi.

[*Enter Nipunīkā*].

Nipu : Uvaladdho⁴ khu mae bhaṭṭiṇo vuttanto : tā jāva gadua bhaṭṭiṇe nivedemi. (*Steps round*).

Susaṇ : Halā Niṇṇiē! Kahiṇ dāṇiṇ viṇhaākhattahiaā⁵ via idha-tṭhidaṇ maṇ avadhīria ido adikkamasi?

Nipu : Kadhaṇ Susaṅgadā? Halā Susaṅgade! suṭṭhu tae jāṇidaṇ.⁶ Edaṇ⁷ khu mama viṇhaassa kāraṇaṇ.

¹ Haddhī = *hā dhik*. Adha § 14. Kahiṇ in form a loc. sing. = *kasmīn* also used for “where?” and “whither?” dāṇiṇ § 74.

² ṇikkhivā gerund of ṇikkhivadi (*ni + kṣip*). In the previous Act the Heroine Sāgarikā mentioned giving her *maina* into Susaṅgadā's charge, “Sāriā mae Susaṅgadāe hatthe samappidā” (= *samarpitā*) before going with Queen Vāsavadattā to the Love God's grove, where indeed she saw not the God but the King. gadā § 125. piasahī §§ 9, 45, 13.

³ Capeller has Esā kkhū for esā khu (= *khalu* § 74) but only e and o should be so shortened in Ś. (Pischel, § 94). idō jjevva § 68 (2).

⁴ uvaladdho §§ 17, 125. mae § 106. bhaṭṭiṇo § 96. tā from vedic *tāt* “so.” jāva §§ 1, 29. gadua, gerund § 122. “So I will go and tell my mistress.”

⁵ viṇhaa § 47. ākhitta (✓*kṣip*) § 125. hiaa §§ 9, 60. via = *iva* (from (*v*)*iva*). (t)ṭhida (✓*sthā*) § 125. adikkamasi (✓*ati kram*).

⁶ suṭṭhu § 38. jāṇidaṇ § 125 (✓*jñā*) “you are quite right.”

⁷ edaṇ § 12.

Ajja¹ kila bhaṭṭā Siri-pavvadādo āadassa Siri-Khaṇḍa—
Dāsanāmadheassa dhammiassa saāsādo āāla-kusuma-sañja-
naṇa-dohalaṃ sikkhiā, attaṇo² parigahidaṃ nomāliṃ
kusuma-samiddhi-sohidaṃ³ karissadi tti edaṃ vuttantaṃ
devīe nivedidum pesida mhi. Tumaṃ una⁴ kaḥiṃ
paṭṭhidā?

Susaṇ : Piasaḥiṃ Sāariṃ aṇṇesidum.⁵

Nipu : Diṭṭhā⁶ mae Sāariā gahida-samuggaa-citta-phalaa-
vattiā kaaliḥaraṃ pavisaṇtī. Tā gaccha piasaḥiṃ. Ahaṃ
pi Devīsaāsaṃ⁷ gamissaṃ.

[*Exeunt*].

Translation.

Susaṇ : Oh dear, oh dear! Now wherever has Sāariā got to
after thrusting this maina into my hand? (*Looking another
way*) Why, hereis Nipuṇiā coming this way.

[*Enter Nipuṇikā*].

Nipu : Well I have received this news from the master, so I
will just go and tell my mistress. (*Steps round*).

Susaṇ : Hullo Nipuṇiā! why, how is this? you seem altogether
perplexed, and go walking off without noticing me stand-
ing here.

Nipu : What Susaṇgadā? Hullo Susaṇgadā! You are quite
right. This is the cause of my perplexity. To-day the

¹ ajja § 44. Siri § 68. pavvadādo “from the mountain.” § 50, § 86.
āada § 2. dhammiā ‘righteous’ here=“ juggler,” dhammiassa saāsādo
“from a juggler” (*sakāsūt*). āāla = *akāla*.

² attaṇo § 100. gahida (✓*grah*) § 125. nomāliā § 75.

³ “bright with an abundance of flowers” tti § 74. pesidā mhi § 68(1)
(*pra + is*).

⁴ una= ‘but’ (*punar* in this meaning is treated as an enclitic § 3:
meaning “again” it becomes puṇo). paṭṭhidā (*pra + ✓sthā*).

⁵ aṇṇesidum Inf. fr. aṇṇesadi (*anu + ✓is*).

⁶ diṭṭha § 125 (*dr̥ṣ*) samuggaa “box” (*samudga*). citta-phalaa “paint-
ing tablet,” vattiā “paint brush” (*varṭikā* also means “wick,” cf. H.
battī). kaaliḥaraṃ for kaaliḥharaṃ.

⁷ saāsasaṃ “to,” pi § 74.

master learned from a juggler named Siri Khaṇḍa Dāsa, returned from the mountain of Śrī, about the longing to see flowers produced out of season, and I have been sent to inform the Queen, that he will make a jasmine bright with an abundance of flowers if she will embrace it. But where are you off to ?

Susañ : To hunt for our Sāariā.

Nipu : I saw Sāariā with her paint-box, tablet and brush going into the plantain-house. So go to your friend. I will go to the Queen.

Sauraseni.

Extract No. 2.

Ratnāvalī, Act II. Soliloquy of Sāgarikā and conversation with Susaṅgatā.

[*Enter Sāgarikā with a painting tablet, and evidently in love*].

Sā : Hīaa, pasida pasīda.¹ Kiṃ imiṇā² āsa-mettaphalaṇa dullahajaṇa-ppatthanāṇubandheṇa? Anṇaṃ ca. Jeṇa jēvva ditṭhamētteṇa īdiso³ saṃtāvo vattādi puṇo vi taṃ jēvva pekkhiduṃ ahilasasi tti aho de⁴ mūḍhadā! Adinisaṃsa⁵ hīaa. Jammado⁶ pahudi saha saṃvaḍḍhidaṃ imaṃ jaṇaṃ pariccaia khaṇa-mētta-daṃsaṇaparicidaṃ⁷ jaṇaṃ aṇugacchanto ṇa lajjasi? adha vā ko tuha doso? Anaṅga-sarapaḍaṇabhīdeṇa⁸ taē evvaṃ ajjhavasidaṃ. Bhodu! Anaṅgaṃ dāva uvālahissaṃ.⁹ (*Tearfully*) Bhaavam Ku-

¹ Pasīda (*pra + sad*).

² imiṇā = aṇeṇa. -mētta § 69. dullaha ‘hard to attain’, ppatthanā ‘desire’ (*prārthanā*). anṇaṃ § 48.

³ īdiso § 70. saṃtāvo ‘anguish’ (*tap*). vattādi § 45. ahilasasi (*abhi + laṣ*).

⁴ de § 3.

⁵ ati — *nr̥saṃsa* ‘very cruel.’

⁶ Jammado ‘from birth’ pahudi § 12. vaḍḍhida past. part. (*vr̥dh*). pariccaia cf. sacca § 44. (*pari + tyai*).

⁷ daṃsaṇa §§ 49, 64.

⁸ paḍaṇa § 20 (cf. H. पड़ना). ajjhavasidaṃ cf. § 44. (*adhi + ara + so*) bhodu cf. § 75.

⁹ uvālahissaṃ ‘I will reproach’ (*upa + ā + labh*).

sumâuha nijjida-surâsuro¹ bhavia, itthījaṇaṃ paharanto na lajjasi? savvadhā mama mandabhāṇīe imiṇā duṇṇimittena² avassaṃ maraṇaṃ uvaṭṭhidaṃ. (*Looks at her tablet*) Tā jāva ṇa ko vi idha āacchadi tāva ālēkka-samappidaṃ³ taṃ ahimadaṃ jaṇaṃ pekkhia⁴ jadhāsamīhidaṃ karissaṃ. (*Takes the tablet and resolutely fixes her attention, then sighs*) Jaī vi adi-saddhasena⁵ vevadi aṃ adi-mēttaṃ me aggahattho, tadhā vi tassa jaṇassa aṇṇodaṃsaṇōvāo⁶ ṇatthi tti jadhā tadhā āliha pekkhissaṃ.

[*Enter Susaṅgadā*].

Susaṇ: Edaṃ khu kaalīharaṃ tā jāva pavisāmi. (*Enters and looks surprised*) Kiṃ uṇa esā garuāṇurāākhitta-hiā⁷ ālihanti ṇa maṃ pekkhadi. Tā jāva diṭṭhipadaṃ se parihaṇa nīrūvaissaṃ. (*Goes softly behind her, and looks over her shoulder. Delightedly*) Kadhaṃ? Bhaṭṭā ālihido! sāhu Sārie sāhu! Adha vā ṇa kamalāaraṃ⁸ vajjia rāhaṃsī aṇṇassiṃ ahiramadi.

Sā: (*Tearfully*) Ālihido mae eso. Kiṃ uṇa nīvaḍanta¹⁰-bāha-salilā me diṭṭhī pekkhiduṃ ṇa pabhavadi. (*Looking up and forcing a smile*) Kadhaṃ Susaṅgadā? Sahi Susaṅgade ido uvavisa.¹¹

¹ nijjida (*nir + ji*). bhavia § 122. itthī (= *strī*) held to indicate old form *istṛī. paharanto pres. part. (*pra + hr*).

² duṇṇimittāṃ ‘omen,’ uvaṭṭhidaṃ (*upa + sthā*).

³ = *ālekhya-samarpitam*.

⁴ pekkhia § 122.

⁵ saddhasa = *sādhvasa*.

⁶ uvāo, ‘means’ § 17. ṇatthi ‘isn’t’ § 83.

⁷ garua ‘heavy’ § 71.

⁸ se ‘her’ § 109. parihaṇa, gerund (*pari + hr*). nīrūvaissaṃ ‘I will investigate’ § 17.

⁹ kamalāaraṃ ‘mass of lotuses,’ a lotus pool. vajjia gerund of vajjed (*vrj*) ‘excepting.’

¹⁰ nīvaḍanta § 17. -bāha- (*bāṣpha*) against § 38. For ‘tear,’ apparently bappha becomes *bāpha—bāha (§§ 63, 13). In the meaning ‘steam,’ etc., it remains bappha (cf. H. बाफ भाप) (Pisch. § 305).

¹¹ uvavisa (*upa + viś*).

Susañ : (*Approaching and looking at the tablet*) Sahi, ko eso tae ālihido ?

Sā : Sahi ṇaṃ paūtta-mahûsavo¹ Bhaavaṃ Anaṅgo.

Susañ : (*Smiling*) Aho de ṇiṇattapaṇaṃ ! Kiṃ uṇa suṇṇaṃ via cittaṃ paḍibhādi ! tā ahaṃ pi ālihia Radi-saṇḍhaṃ karissaṃ. (*Takes the brush and paints*).

Sā : (*Indignantly on recognising the drawing*) Kīsa² tae ahaṃ ettha ālihidā ?

Susañ : Sahi kiṃ aāreṇa kuppasi³ ? Jādiso tae Kāmadevo ālihido, tādisi mae Radi ālihidā tā aṇṇadhā-saṃbhāviṇi kiṃ tuha ediṇā⁴ ālavideṇa ? Kadhehi savvaṃ vuttantaṃ.

Sā : (*In confusion aside*) Ṇaṃ⁵ jāṇida mhi piasahīe. (*Aloud*) Piasahi, mahadī khu me lajjā. Tā tadhā karesu⁶ jadhā ṇa edaṃ vuttantaṃ avaro ko'vi jāṇissadi.

Susañ : Sahi, mā lajja, mā lajja.

Translation.

Sā : Be quiet, my heart, be quiet. What is the use of keeping on wanting a person that is unattainable ! It only results in trouble. Another thing—What folly is this, that though the mere sight of him results in such anguish, thou desirest to see him again ! Cruel, cruel heart ! art not thou ashamed to desert this person that has grown up with you from birth, and go after one known only from a moment's glance ? Nay what fault is it of thine ? Thou didst so determine when frightened by the falling of the Love-God's arrows. Be it so, then I will chide the God of Love. Revered Lord of the Flower Bow after vanquishing. Gods and Demons art not ashamed to harry womenfolk ?

¹ paūtta § 125 (*pra + vrt*).

² Kīsa “ why ? ” ettha “ here ” § 70.

³ kuppasi “ art angry.”

⁴ ediṇā = edeṇa. ālavida (*ā + lap*). savva § 45. (H. sab.)

⁵ ṇaṃ = *nūnām*.

⁶ karesu § 116. avaro § 17. (H. āur).

Utterly illfated that I am, this omen inevitably means my death is imminent.

So while no one is coming, I will just gaze at this beloved one in picture limned, and gaze to my heart's content. Although perturbation makes my finger shake so violently, yet I have no other means of seeing him, so I shall see him just as I draw him.

Sūsañ : This must be the plantain house. So I will go in. Why her heart is so beset with deep attachment that she does not see me as she draws. I will avoid her line of vision and find out what she is up to. What ? drawn the master, Bravo, Sāriā bravo ! Of course a swan does not delight in ought but a lotus pool.

Sā : I have drawn him, but my sight is drowned in falling tears and cannot see him. What Susaṅgadā ? Sit down here my dear Susaṅgadā.

Susan : Who is this you have painted ?

Sā : The Revered Lord of Love, whose great Festival it is.

Susañ : Ah, how clever you are ! But the picture seems rather empty. So I will paint in Rati at his side.

Sā : Why have you drawn *me* there ?

Susañ : My dear, why are you angry without any reason ? I have drawn a Rati to match your God of Love ! So, dissembler, away with circumlocution, and tell me all about it.

Sā : So she has found me out—the dear !

My dear, I am much ashamed. So do take care that nobody else comes to know of it.

Susañ : My dear, there's nothing to be ashamed of.

Sauraseni.

Extract N^o. 3.

This extract is taken from the Bengal recension edited by Pischel (1877), p. 29. A comparison with the usual or “Devanāgarī” version will show that considerable liberties must have been taken with the original text. Here the king carries

a bow in his hand and wears a garland of forest flowers, in the other version he is attended by **Javanīhiṃ** 'with Yavana women' who carry the bows and wear the flowers. There the king passes a sleepless night thinking of his beloved, here it is the Vidūṣaka who cannot sleep though worrying about his return—to luxury!

The Vidūṣaka in the second act of Śakuntalā describes his troubles as companion to a sportive monarch.

Hī māṇahe,¹ bho hadō mhi, edassa miaā-sīlassa² raṇṇo vāassabhāveṇa nivviṇṇo. 'Aaṇ mao,³ aaṇ varāho' tti majjhandiṇe vi gimhe virala-pādava-cchāyāsu vaṇa-rāisu⁴ āhiṇḍia, patta-saṅkara-kasāa-virasāiṃ⁵ uṇha-kaḍuāiṃ pijjanti giri-naī-salilāiṃ. Aṇiada-velaṃ⁶ ca uṇhōṇhaṃ maṃsaṃ bhuñjīdi. Turaa-gaāṇaṃ ca saddheṇa rattiṃ⁷ pi ṇatthi pakāma-suidavvaṇi.

Mahante jjeva paccūse⁸ dāsīe puttehiṃ sāuṇia-luddhehiṃ kaṇṇōvaghādīnā⁹ vaṇagamāṇa-kolāhaleṇa pabodhiāmi¹⁰ etti-keṇāvi¹¹ dāva piḍā ṇa vuttā jado gaṇḍassa uvari vipphodao

¹ Hī māṇahe, an exclamation assigned by high authority to Vidūṣakas, expressing weariness. Another reading is Hī hī bhō. This however is said to express astonishment.

² miaā 'hunting.' raṇṇo § 99. nivviṇṇo 'disgusted' (*nir + vid*).

³ mao "deer." majjhamdiṇe cf. § 69. gimhe 'in summer' § 47. pādava 'tree' § 17.

⁴ vaṇa-rāisu 'in forest tracks.' āhiṇḍia 'wandering' hiṇḍ a Prākritic possibly non-Āryan root, "to wander" cf. āhiṇḍaa = traveller (Mṛch.)

⁵ patta 'leaf' § 45. saṅkara "mixture." uṇha 'hot' § 47. kaḍua 'bitter.' pijjanti Passive 'are drunk.'

⁶ aṇiada 'uncertain' (✓*yam*). bhuñjīdi Passive 'is eaten.'

⁷ rattiṃ pi, acc. of duration, 'Through the night': the other version has rattiṃmi vi 'even at night.' suidavvaṇi = suvidavvaṇi from suvadi 'sleeps.'

⁸ paccūse 'at dawn' cf. § 44. sāuṇia (= *śakunika*) -luddha (= *lubdha*, commoner *lubdhaka*) 'hunter, 'fowler.'

⁹ 'ear-splitting.' kaṇṇa cf. Panjabi kann, H. kām. vaṇa-gamaṇa 'forest-going,' i.e. of foresters not of ascetics. The other version has -ggahaṇa 'forest-taking' explained by commentary as a "drive." This makes better sense.

¹⁰ pabodhiāmi 'am awakened' passive.

¹¹ Ś. ṭṭika (M. ṭṭia) *etāvat*. vuttā 'finished' (*vṛt*). vipphodao 'a pimple on top of a boil' (*vi + sphut*).

saṁvutto. Jēṇa¹ kila amhesuṃ avahīnesuṃ tattha-bhava-dā maāṇusāriṇā assama-padaṃ pavitṭhena² mama adhaṇṇadāe Sauntalā nāma kā vi tāvasa-kaṇṇaā diṭṭhā. Taṃ pekkhīa sampadaṃ naara gamaṇassa kadhaṃ³ pi ṇa karedi. Edaṃ jjeva cintaantassa mama pahādā⁴ acchisuṃ rāaṇi. Tā kā gadi? Jāva ṇaṃ kidāārāparikammaṃ⁵ pia-vaassaṃ pekkhāmi. Eso bāṇasaṇa-hattho hīa-nihida-pia-aṇo vaṇa puppha-mālā-dhāri ido jjeva āacchadi piavaasso. Bhodu aṅga-madda-vialo⁶ bhavia ciṭṭhissaṃ, evaṃ pi nāma vissāmaṃ⁷ laheam.

Translation.

Pf. heigho! I am weary to death of being companion to this king with his hunting habits. After wandering along tracks in the jungle with hardly a tree to give shade, in the middle of a summer day, mind you, with cries of 'Here's a deer' or 'Here's a boar'; then the water we drink is from mountain streams warm, bitter, and with a nasty astringent flavour from being mixed with leaves. Meals at ungodly hours, and nothing to eat but meat, burning hot! Even during the night it is impossible to get proper sleep for the noise the horses and elephants make. At earliest dawn the rascally⁸ fowlers wake me with the earsplitting din of a forest drive.⁹ And with all this my troubles are not ended, for now there's a pimple on top of the boil. For (yesterday) after leaving us behind, His

¹ The other version has hio 'yesterday' § 58. amhesuṃ loc. plur. § 106. The anusvāra is optional.

² pavitṭha (*pra + viś*) adhaṇṇadā 'misfortune,' § 48. Sauntalā, this is correct not Saūṇdalā.

³ kadhaṃ 'mention' § 13. (*kathām*).

⁴ pahādā (*pra + bhā*). acchisuṃ loc. plur. § 39.

⁵ kida § 125, āāra (*ācāra*), parikammo "toilet."

⁶ madda 'crushing,' 'bruising' (*mṛd*); the other version has bhaṅga vialo (= *vikalo*) 'lane.'

⁷ vissāmaṃ 'rest' (*vi-sram*). laheam opt. § 117, (ii) (*labh*).

⁸ Literally 'sons of a slave (girl),' mere abuse like the mediaeval "whoreson" so frequent in Shakespearian comedy.

⁹ Reading -ggahaṇa.

Highness in pursuit of a deer entered a hermitage and, to my misfortune, caught sight of some hermit girl called Saüntalā. From the moment he saw her, not a word does he say about returning to town. I was thinking of this when night fell on my eyes. Well, what's to be done? I will go and see my good friend when he has finished his usual toilet. (*Steps round and looks up*). Here he comes with bow in hand, his beloved fixed in his heart, and a garland of forest flowers round his neck. Good, I will pretend my limbs are so knocked about I can't stand up straight. So perhaps I may get a rest. (*Stands leaning on his staff*).

Sauraseni.

Extract No. 4.

Sakuntalā before the King, who has forgotten her (Act 5).¹ (*Aside*) Imaṃ avatthantaraṃ² gade tādise aṇurāe kiṃ vā sumarāvīdeṇa.³ Adha vā attā dāṇiṃ me sodhaṇīo.⁴ Bhodu, vavasissaṃ.⁵ (*Aloud*) Ajjaūṭṭa! (*Breaks off*) Adha vā saṃsaido⁶ dāṇiṃ eso samudāāro.⁷ Porava! juttaṃ⁸ ṇāma tuha purā assamepade sabbhāv-uttāṇahiaaṃ⁹ imaṃ japaṃ tadhā samaa-puvvaṃ¹⁰ saṃbhāvia saṃpadaṃ idisehiṃ akkharehiṃ paccācakkhiduṃ.¹¹

¹ Pischel's Edition, p. 104. cf. Monier Williams, p. 203.

² 'Changed condition.'

³ Past part. caus. of sumaredi.

⁴ sodhaṇīo caus. gerundive (*sudh*). The other version has soaṇīo 'to be sorrowed for.'

⁵ vavasissaṃ fut. (*vy + ava + so*) 'I will decide.' Comm. supplies 'to tell a secret.' Perhaps 'will make an effort.' Ajjaūṭṭa § 2.

⁶ 'questionable' (*saṃ + śi*).

⁷ = *samudācāro* 'address,' i.e. the word 'Ajjaūṭṭa.' In the drama this is the regular form of address for a wife to her husband, but it is not limited to this relation.

⁸ juttaṃ ṇāma 'It is fitting forsooth' § 34. Other version has ṇa juttaṃ ṇāma.

⁹ "Open-hearted through good nature."

¹⁰ With (preceded by) a contract (*samaya*). saṃbhāvia. The other version has patāria 'having seduced' or 'misled.' akkhara 'syllable.' 'word.'

¹¹ 'To repulse' (*prati + ā + cakṣ*).

The King is shocked and indignant.¹

Śakuntalā continues :—

Bhodu. Paramatthado² jaī para-pariggaha-saṅkiṇā tae edaṇ paūttam, tā ahiṇṇāṇeṇa³ keṇa vi tuha⁴ saṇdehaṇ avana-issam.⁵

[The King mutters a legal phrase about the 'Primary Rule'].

Haddhī haddhī! aṅgulīaa-suṇṇā⁶ me aṅgulī. (*Turns in distress to Gautamī*).

Gautamī. Jāda⁷ ṇaṇ de Sakkāvadāre Saetītthe⁸ udaaṇ vandamāṇe pabbhatthaṇ aṅgulīaaṇ.

[The King smiles and reflects on female cunning].

Śak : Ettha⁹ dāva vihiṇā daṇsidam pahuttapaṇ,¹⁰ Avaram de kaḍhaissam.¹¹

[The King is still willing to listen].

Ṇaṇ ekkaḍiasam vedasa-ladā-maṇḍavae paṇi-vatta-bhāṇa-gadaṇ¹² udaaṇ tuha hatthe saṇṇihidaṇ āsi.¹³

[The King still listens].

Takkhaṇaṇ¹⁴ so mama putta-kidao maa-sāvaṇ uvaṭṭhido. Tado tae aṇ dāva paḍhamam¹⁵ pivadu tti aṇukampiṇā uva

¹ Sanskrit coming between the Śauraseni speeches has been omitted.

² = *paramārthatō* 'really,' jaī Ś. has also jadi § 1. pariggaha 'wife,' pauttam § 125 (*yuj*).

³ 'token.' The name of the play in Śauraseni would be Ahiṇṇāṇa Saūntalaṇ.

⁴ Pischel read tava. In 1900 he would have preferred the other reading tuha. cf. Grammar § 421.

⁵ (*apa + nī*).

⁶ 'devoid of its ring.'

⁷ Jāda 'my son.'

⁸ Śakrāvātāre Saetītthe. pabbhatthaṇ 'slipped off' (*pra + bhraṇs*).

⁹ ettha 'here,' § 70.

¹⁰ = (*prabhu + ram*) -tapaṇ goes back to -*tranam*

¹¹ kaḍhaissam § 134.

¹² 'lying in a lotus-leaf cup.'

¹³ āsi § 133.

¹⁴ = *tat kṣaṇam*. puttakidao 'fosterchild.' The compound is inverted. maa-sāvaṇ 'fawn' (-*sābaka*).

¹⁵ paḍhamam § 20. uvaṇchaddido 'coaxed' (*upa + chand*).

echandido. Na uṇa de avaricidassa¹ hatthādo udaaṇi avagado pādūṇi. Pacchā tassiṇi jjevva udae mae gahide² kado teṇa paṇao.³ Etthantare vihasia bhaṇidaṇi tac. “Saccam savvo saḡandhe viśasadi,⁴ jado duve vi tumhe āraṇṇakāo” tti.

[The King is touched, but thinks that these are “false honied words,” and to Gautamis’ protest replies with a verse on the guile of female cuckoos—much more the guile of women!]

Sakuntalā is indignant.

Aṇajja! attāṇo hiaāṇumāṇeṇa kila savvaṇi edaṇi pekkhasi. Ko ṇāma aṇṇo dhamma-kañcua-vavadesiṇo⁵ taṇa-chaṇṇa-kūvōvamassa tuha aṇukārī bhavissadi.

[Duṣyanta’s acts are well known—says the King. This is nonsense].

Suṭṭhu. Dāṇiṇi attacchandāṇuārīṇi saṇvutta mhi jā imassa Puru-vamsassa paccaeṇa⁶ muha-maḡuṇo hiaa-pattharassa hattha-bbhāsaṇi uvagadā.

(Hides her face in the end of her sārī and weeps).

Translation.

Sak: (*Aside*) When such love has so changed, what use is there in bringing it to mind? Yet it is for me to clear myself. Well, I will try. (*Aloud*) My sweet lord! (*Breaks off*) Nay this address may now be questioned. Scion of the Purus! It is meet forsooth for thee after union with me at that time in the hermitage, after a solemn pledge to me, that am openhearted through good nature, now to repulse me with such words as these.

So be it. If in real truth you think I am another’s wife and

¹ avaricida ‘stranger’ (a + pari + ci).

² gahida § 125.

³ paṇao ‘confidence’ (pra + nī).

⁴ viśasadi = viśasadi (vi + śvas) cf. § 63. dhamma § 48.

⁵ vavadesi ‘pretending’ (vi + apa + diś). chaṇṇa “hidden.”

⁶ pacca (= pratyaya). patthara (cf. H. patthar) (pra + str). abbhāsaṇi (= abhyāsam sometimes written abhyāsam) ‘proximity.’ etc.

hence your attitude, then I will remove your doubts with a token—alas! there is no ring on my finger.

Gautamī: Why, your ring must have slipped off when you were worshipping the water at Śacī's tirtha in Śakrāvātāra.

S'ak: In this indeed Fate shows its power! I will tell you another thing.—One day then in the Cane Bower some water lying in a lotus-leaf cup was resting in your hand—at that moment my fosterling the fawn came up. Then you coaxed it gently that it should drink first. But it would not come to drink the water from your hand, as you were a stranger. Afterwards when I took that very water it gained confidence. Then you laughed and said—
“Truly, everything trusts its kin, and both of you are forest-born.”

Caitiff! You look at all this in the light of your own conscience. What other could resemble you airing the garb of virtue, but all the while like a hidden well in the grass?

Very well! Now am I become a wanton, who through trust in this race of Puru sought refuge with a man of honey-lips and a heart of stone.

Sauraseni.

Extract No. 5.

Karpūra-mañjarī. Act. IV.¹

The Heroine “Camphor Blossom” has been shut up in a room in the Queen's section of the palace, but there is a subterranean passage from this room to the palace-garden. The Queen has had the garden end of this passage closed up.

Sārangikā enters to the King and Jester with a message from the Queen.

¹ Harvard Oriental Series, No 4. An excellent edition of this play by Dr. Sten Konow with Vocabulary, and also a racy translation by Prof. Lanman, with some touches of Western *apabhrāṃśa*! Text pp. 102-110 Trans. pp 281-285.

Sāraṅgikā. (*Looking before her*) Eso mahārāo maragada-puñjādo¹ Kaaligharam aṇupparavitṭho. Tā gadua devie viṇṇāvidam² nivedemi. (*Approaches*) Jaadu jaadu bhattā. Devī viṇṇavedi jadhā sāmśamae³ tumhe mae pariṇāidavva⁴ tti.

Jester : Bhodi kiṃ edam akaṇḍa-kumbhaṇḍa-paḍaṇam ?⁵

King : Saraṅgie sabbaṃ vitthaveṇa⁶ kadhesu.

Sāra : Edam viṇṇaviadi. Aṇantarādikkanta-caduddasi-divase⁷ Devie pōmma-rāa-mā Gorī Bheravāṇandeṇa kadua paḍiṭṭhāvidā.⁸ Aam ca dikkhā-vihi-ppavitṭhāe⁹ Devie viṇṇatto¹⁰ joīsaro guru-dakkhinā-nimittam. Bhaṇidam ca teṇa “Jaī avassam dakkhinā dādavvā, tā eśā diadu.”¹¹ Tado Devie viṇṇattam. “Jam ādisadi Bhaavam” ti Puṇo vi ullavidam¹² teṇa. “Atthi ettha Lāḍadese Caṇḍaseṇo nāma rāā. Tassa duhidā Ghaṇa-sāra-mañjari tti. Sā devva-ṇaehim¹³ ṇidiṭṭhā jadhā eśā Cakkavatti-ghariṇī bhavissadi tti. Tado sā mahārāeṇa pariṇedavvā,¹⁴

¹ maragada § 12. “emerald-heap” apparently the name of a seat or an arbour, whence the king watched ‘Camphor-cluster’ on the swing. aṇupparavitṭho (*anu + pra + viś*).

² Past part. caus. (*vi + jñā*).

³ sāmśamae “in the evening.”

⁴ Gerundive of causal (*pari + ṇī*), lit. “you are to be made to marry by me.”

⁵ akaṇḍa ‘unexpected’ kumbhaṇḍa ‘white gourd.’ § 62. Lanman renders “shower of water-melons from a clear sky.”

⁶ Causal Passive.

⁷ ‘On the fourteenth day just past.’ pōmma § 36 ‘made of rubies.’

⁸ Caus. p. part. (*prati + sthā*).

⁹ dikkhā ‘consecration’ vihi ‘observances’ ppavitṭha (*pra + viś*) ‘begun.’

¹⁰ viṇṇatto ‘consulted’ (= *vijñāpto*), joīsaro ‘sorcerer’—lord of *yoga*, dakkhinā ‘present,’ ‘fee.’

¹¹ diadu Pass. Imperative ‘let it be given.’

¹² (*ut + lap*).

¹³ devvaṇṇa ‘soothsayer’ (*daiva-jñā*), ṇidiṭṭhā (*ni + diś*). ghariṇī ‘wife.’ of a Cakkavatti ‘Emperor.’

¹⁴ ‘Must be married.’

jeṇa gurussa¹ vi dakkhiṇā diṇṇā bhodi; bhaṭṭā vi Cakka-
vaṭṭi kido bhodi. Tado devīe vihasia bhaṇidaṃ “Jam
ādisadi Bhaavaṃ” ti. Ahaṃca viṇṇaveduṃ pesidā.
Guru-dakkhiṇā vi diṇṇā.

Jester: (*Laughing*) Edaṃ taṃ sise sappo, desantare vejjo!²
Idha ajja vivāho, Lāḍadesa Ghaṇasāramañjarī!

King. Kiṃ de Bheravāṇandassa pahāvo parokkha?³

Sāra: Devīe kāridaṃ pamad-ujjāṇassa⁴ majjha-tṭhida-vaṭa-
tarumūle Cāmuṇḍā adanaṃ.⁵ Bheravāṇando vi Devīe
samaṃ tahiṃ āgamiṣṣadi. Tag-gade⁶ a tak-khaṇa-vihide
kodu-ghare vivāho bhaviṣṣadi—(*Steps about and exit*).

King. Vaassa! savvaṃ edaṃ Bheravāṇandassa viambhidaṃ⁷
ti takkemi.

Jester: Evaṃ nedam.⁸ Na hu maa-lañchaṇaṃ⁹ antareṇa
aṇṇo miaṇka-maṇi-puttaliaṃ¹⁰ pajjharāvedi sehāliā-kusum-
ukkaraṃ vā karedi.

[*Enters the magician Bhairavānanda*].

Bhaira: Iaṃ sā vaṭa-taramūle nibbhiṇṇassa¹¹ suraṅgā-duvā-
rassa pidhāṇaṃ Cāmuṇḍā. (*Stretches out his hand to her
in worship and recites a verse in Māhārāṣṭrī*)—“Victorious
is Kālī,” etc. (*Enters and sits down*) Ajja vi ṇa nigga-
cchadi suraṅgā-duvāreṇa Kappūra-mañjarī.

¹ gurussa § 90. diṇṇa § 125. viṇṇaveduṃ to inform.

² Proverb. “Snake on the head, and doctor abroad.” vejjo=*vaidya* § 61.

³ pahāvo, power (*pra + bhū*), parokkha=*paro'kṣa*.

⁴ ‘Pleasure-garden’ (*pra + mad*), majjha § 44. tṭhida §§ 38. 125.

⁵ ādanaṃ ‘sanctuary’ (*āyatanam*), tahiṃ § 27.

⁶ tag-gade=Skt. *tad-gate*, kodua=*kautuka*.

⁷ viambhidaṃ ‘exploit, machination’ (*vi + jṛmbh*). takkemi § 45.

⁸ ṇa + idaṃ.

⁹ ‘moon’ (*mṛga-t*).

¹⁰ miaṇkamani ‘moon-gem,’ puttalia ‘statue,’ pajjharāvedi ‘causes to
ooze’ caus. (*pra + kṣar*) § 40. sehāliā (= *śephālīkā*), ukkara ‘multitude.’

¹¹ nibbhiṇṇa (*nir + bhīd*). duvāra ‘door’ § 57.

[*Enters Karpūra-mañjarī making an opening in the mouth of the passage*].

Karpa : Bhaavam paṇamāmi ¹!

Bhaira : Uidaṃ ² varam lahasu. Idha jjevva uvavisa.

[*Karpūra-mañjarī sits down*].

Bhaira : (*Aside*) Ajja vi ṇa edi Devī.

[*Enter the Queen*].

Queen. [*Stepping about and looking in front of her*].

Iaṃ Bhaavadi Cāmuṇḍā [*Bows. Then looking round*].

Iaṃ Kappūra-mañjarī. Tā kiṃ ṇedaṃ? (*To Bhairavā-nanda*) Idaṃ viṇṇaviadi, ³ ṇa-bhavaṇe vivāha-sāmaggiṃ kadua āda mhi. Tā geṇhia ⁴ āgamissaṃ.

Bhaira : Vacche evaṃ kariādu.

[*The Queen steps round as if departing*].

Bhaira : (*Laughing to himself*) Iaṃ Kappūra-mañjarī-tthāṇaṃ aṇṇesidum ⁵ gadā.

(*Aloud*) Putti Kappūra-mañjarī suraṅgā-duvāreṇa jjeva turida-padaṃ ⁶ gadua sa-ttthāṇe ciṭṭha. Devie āgamaṇe puṇo āgantavvaṃ.

[*Karpūramañjarī does so*].

Queen. Idaṃ rakkhā-gharaṃ ⁷. (*Enters, looks around—aside*).

Ae, iaṃ Kappūra-mañjarī! Sā kā vi sārīkkhā ⁸ diṭṭhā.

(*Aloud*) Vacche Kappūra-mañjarī kīdisaṃ ⁹ de sarīraṃ?

¹ (*pra + nam*).

² = *ucitam*. lahasu § 116, note ii (*labh*). uvavisa (*upa + viś*).

³ viṇṇaviadi Caus. Pass. (*vi + jñā*). niabhavaṇe 'in (my) own house'.

⁴ geṇhia Gerund of geṇhadi (*grah*), vacchā 'girl' (= *vatsā*) cf. H. bacā = *ratsako*.

⁵ 'to search.'

⁶ 'at a quick pace' § 75. gadua § 122. sa-ttthāṇe 'in your own room' cf. § 20.

⁷ = *rakṣā-grhaṇi*.

⁸ sārīkkhā 'like' §§ 66, 40.

⁹ kīdisaṃ § 70.

(*In the air*) Kiṃ bhaṇāsi maha siro-veaṇā¹ samuppanṇa
iti. (*To herself*) Tā puṇo tahiṃ gamissaṃ. (*Enters and
looks to every side*) Halā sahio vivāhōvaaraṇāim² lahuṃ
geṇhia āacchadha. (*Steps about*).

[*Karpūramañjarī enters and sits down just as before*].

Queen. (*Looking before her*) Iam Kappūra-mañjarī!

Bhaira : Vacche Vibbhamalehe ānīdāim³ vivāhōvaaraṇāim ?

Queen : Adha im! Kiṃ uṇa Ghaṇa-sāra-mañjarī-samuidāim
āharaṇāim⁴ visumaridāim. Tā puṇo gamissaṃ.

Bhaira : Evaṃ bhoḍu.

[*Queen acts in pantomime as if making an exit*].

Bhaira : Putti Kappūra-mañjarī taṃ jeva kariadu.⁵

[*Exit Karpūra-mañjarī*]

Queen : (*Pretends to enter the prison-room—seeing Karpūra-
mañjarī*) Ae! Sārikkhidāe viṇaḍida⁶ mhi. (*Aside*)
Jhāṇavimāṇeṇa nīv-vigghaṃ parisappiṇā taṃ ānedi joisaro.
(*Aloud*) Sahio jaṃ jaṃ nīvedidaṃ taṃ geṇhia āacchadha.
(*Pretends to return to Cāmuṇḍa's shrine and sees Karpūra-
mañjarī*) Aho sārīkkhadā!

Bhaira : Devi uvavisa. Mahārāo vi āado jjeva vaṭṭadi.

Sauraseni.

Extract No. 6.

Karpūra-mañjarī. Act II. (pp. 40, 41 and 245-6).

Specimen of decadent punning style—The Vidūṣaka describes
his master's love-fever.

¹ siro-veaṇā 'headache.'

² uvaaraṇa = upakaraṇa § 17. lahuṃ 'quickly' (=laghu).

³ (ā + ui).

⁴ āharaṇa 'ornament,' visumarida 'forgotten,' cf. sumaradi § 57.

⁵ Imperat. Pass.

⁶ viṇaḍidā 'puzzled' (ṇaḍ a Pkt. root). jhāṇa 'meditation, magic'
§ 44. nīv-vigghaṃ 'without hindrance' § 36. vaṭṭadi § 45. In such
more or less redundant verbs 'to be' we have the beginnings of the
later system of auxiliary verbs. āado vaṭṭadi cf. ā geyā hai, diṇṇā bhodi
cf. diyā hai, kido bhodi cf. kiyaṃ hai.

Eso piavaasso haṃṣo via mukkamāpasō,¹ karī via maak-khāmo,² muṇāladaṇḍo³ via ghaṇaghammamilāṇo,⁴ diṇadiṇṇa-divo⁵ via vialidacchāo,⁶ pabhāda-puṇṇimā-caṇḍo via paṇḍura-parikkhīṇo ciṭṭhadi.

Sauraseni.

Extract No. 7.

Little Clay Cart. Act 6. [Edition Hiranand and Parab. Bombay 1902]. Vasantasenā and a maid.

Maid: Kadhaṃ ajja vi ajjaā⁷ ṇa vivujjhadi. Bhodu. Pavisia paḍibodhaissaṃ. (*Steps around*).

[*Enter Vasantasenā wrapped up and sleepy*].

Maid: Utthedu⁸ utthedu Ajjaā! Pabhādaṃ saṃvuttaṃ.

Vasa: (*Waking*) Kadhaṃ ratti⁹ jjeva pabhādaṃ saṃvuttaṃ?

Maid: Amhāṇaṃ eso pabhādo. Ajjaāe uṇa ratti jjeva.

Vasa: Hañje,¹⁰ kahiṃ uṇa tumhāṇaṃ jūdiaro?

Maid: Ajjae, Vaḍdhamāṇaṃ samādisia pupphakarandaṃ¹¹ jiṇṇujjāṇaṃ gado ajja Cārudatto.

Vasa: Kiṃ samādisia?

Maid: Joehi¹² rattie pavahaṇaṃ, Vasantasenā gacchadu tti.

¹ (a) 'out of spirits,' (b) 'having left (Lake) Mānasa.'

² (a) 'thin with love-fever' (*kṣāma*), (b) 'thin as an elephant with rut.'

³ muṇāla § 60.

⁴ (a) 'languishing from violent ardour,' (b) 'wilted in the intense heat.'

milāṇa § 57.

⁵ 'a lamp given in day-time.' Note the alliteration "like a lamp that is lit in daylight."

⁶ vialida 'vanished' (*vi+gal*). chāā (a) colour, (b) light.

⁷ Ajjaā 'my Lady.' vivujjhadi 'awakes' (*vi+budh*).

⁸ utthedu 'let her get up' (*ut+sthā*). Pabhādaṃ 'morning.'

⁹ 'What, it's night, how is it morning?' Saṃvuttaṃ is Neuter. In the next sentence pabhādo is masculine.

¹⁰ Hañje regular form of address by a lady to her maid. Jūdiaro 'gambler' (*dyūtakaro*).

¹¹ puppha § 38. karanda 'basket,' jiṇṇa 'old' (*jī*), ujjaṇa 'garden.'

¹² joehi 'harness' imperat. caus. (*yuj*). rattie as in the edition quoted is impossible. Bombay edn. rādīe.

Vasa : Hañje, kahiṃ mae gantavvaṃ ?

Maid : Ajjae, jahiṃ Cārudatto.

Vasa : (*Embracing the maid*) Suṭṭhu ña ñijjhāido¹ rattie. Tā ajja paccakkhaṃ² pekkhissam. Hañje, kiṃ pavitṭhā ahaṃ iha abbhantara-cadus-sālaam ?

Maid : Ña kevalaṃ abbhantara-cadus-sālaam. Savvajanaassa vi hiaam pavitṭhā.

Vasa : Avi saṃtappadi³ Cārudattassa pariaṇo.

Maid : Saṃtappissadi.

Vasa : Kadā ?

Maid : Jado ajjaā gamissadi.

Vasa : Tado mae paḍhamam saṃtappidavvaṃ. (*Persuasively*) Hañje, geṇha edaṃ raanāvaliṃ.⁴ Mama bahiṇiāe⁵ ajjā Dhūdāe gadua samappehi ! Bhaṇidavvaṃ ca 'Ahaṃ Siri-Cārudattassa guṇañijjīdā dāsī, tadā tumhāṇaṃ pi. Tā esā tuha jjeva kaṇṭhāharaṇaṃ hodu raanāvali.'⁶

Maid : Ajjae, kuppissadi⁶ Cārudatto ajjāe dāva.

Vasa : Gaccha. Ña kuppissadi.

Maid : (*Taking the necklace*) Jaṃ āṇavedi. (*Exit and re-enter*) Ajjae, bhaṇādi ajjā Dhūdā—'ajjaūtṭeṇa tumhāṇaṃ pasā-dikidā.⁷ Ña juttaṃ mama edaṃ geṇhiduṃ. Ajjauto jjeva mama āharaṇa-viseso tti jāṇadu bhodī.'⁸

[*Enter Radanika with a child.*]

Rada : Ehi vaccha, saadhiāe⁹ kilamha.

¹ =nidhyāto.

² *pratyakṣaṇi*. cadus-sālaam 'having four halls.'

³ 'Is in distress.'

⁴ *raaṇa* 'jewel' § 51. Śaur. has also *radaṇa*.

⁵ *bahiṇiā* 'sister.' *saṃappeli* imperat. caus. (*saṃ + r*).

⁶ *kuppissadi* 'will be angry.'

⁷ 'presented it to you,' i.e. the necklace.

⁸ *saadhiā* 'toy-cart' (*śakāṭika*). *kilamha* 'let us play' § 22, § 116.

Child : (*Mournfully*) Radanie! Kim mama edāe maṭṭā¹ saadiāe? Tam jjeva sovaṇṇa-saadiam dehi.

Rada : (*Sighing despondently*) Jāda, kudo amhāṇaṃ suvaṇṇavavahāro. Tādassa puṇo vi riddhī² suvaṇṇa-saadiāe kilissadi. Tā jāva viṇodemi³ ṇaṃ. Ajjaā Vasantasenāe samīvaṃ uvasappissaṇi.⁴ (*Approaches*) Ajjae paṇamāmi.

Vasa : Radanie, sādamaṃ de. Kassa uṇa aṇṇi dārao?⁵ Aṇṇaṃkida sarīro vi candamuho āṇandedi mama hiaṇṇi.

Rada : Eso kkhu ajja-Cārudattassa putto Rohaseṇo ṇāma.

Vasa : (*Stretching out her arms*) Ehi me puttaa āliṅga. (*Sets him on her lap*) Aṇukidaṃ aṇṇa piduṇo⁶ rūvaṃ.

Rada : Na kevalaṃ rūvaṃ, silaṃ pi takkemi. Ediṇā ajja-Cārudatto attāṇaṃ viṇodedi.

Vasa : Adha kim ṇimittam eso roadi.⁷

Rada : Ediṇā paḍivesia-gahavaī-dāraa-keriāe⁸ suvaṇṇa-saadiāe kilidaṃ. Teṇa a sā ṇidā. Tado uṇa taṃ maggantassa⁹ mae iāṃ maṭṭiāsaadiā kadua diṇṇā. Tado bhaṇādi “Radanie, kim mama edāe maṭṭiā-saadiāe. Tam jjeva sovaṇṇasaadiam dehi” tti.

Vasa : Haddhī haddhī. Aaṃ pi ṇāma para-saṃpattie saṃtaṃpadi. Bhaavaṃ Kaanta¹⁰ pokkhara-vatta-paḍida-jala-

¹ maṭṭiā ‘earth’ § 55 (cf. H. miṭṭī). Rohasena the son of Cārudatta is supposed to speak Māgadhī: but the text here gives him ordinary Śaurasenī.

² riddhī = rddhi § 58.

³ Caus. imperat. (*vi + nud*).

⁴ (*upa + sṛp*).

⁵ ‘boy.’

⁶ piduṇo § 97.

⁷ roadi ‘weeps,’ cf. roda, rodasi further down, and rodissaṇṇi.

⁸ paḍivesia ‘neighbour,’ gahavaī (= *grhapati*), kerīa, belonging to. Hence the Genitive in kerāu (in Chand Bardai’s Old Hindi).

⁹ magganta Pres. Part. of maggadi ‘demands,’ Skt. *mārgati* (H. māṅg-
nā).

¹⁰ Kaanta ‘Fate.’ pokkhara § 38, § 71, ‘vatta’ leaf.

bindu-sarisehiṃ kīlasi tumam purisa-bhāadheehiṃ. (*Tearfully*) Jāda, mā roda! ¹ sovaṇṇa-saaḍiāe kīlissasi.

Child: Radanīe, kā esā?

Vasa: Piduno de guṇa-nijjīdā dāsī.

Rada: Jāda, ajjaā de jaṇaṇī bhodi.

Child: Radanīe, aliam ² tumam bhaṇāsi. Jaī ambhāṇam ajjaā jaṇaṇī, tā kīsa alamkidā?

Vasa: Jāda, muddheṇa muheṇa adikaruṇam mantesi. (*Putting off her jewels—and weeping*) Esā dāṇiṃ de jaṇaṇī samvuttā. Tā geṇha edaṇ alamkāraam. Sovanṇa-saaḍiam ghaḍāvehi. ³

Child: Avehi. Na geṇhissam. Rodasi ¹ tumam.

Vasa: (*Wiping away her tears*) Jāda, na rodissam. Gaccha kīla. (*Fills the clay-cart with jewelry*) Jāda, kārehi sovaṇṇasaadīam.

[*Exit Radanikā with the child*].

There is an excellent translation of this play in the Harvard Oriental Series, Vol. 9, Dr. A. W. Ryder.

Sauraseni.

Extract No. 8.

Two of the Jesters' speeches in the **Little Clay Cart** to illustrate the use of long compounds. (Act 4, p. 114).

A maid says to the Jester: Pekkhadu ajjo amha-keraaṇi geḥa-duāraṇi.

The Jester looks and says with admiration: Aho salila-sittamajjida-kida-haridōvalevaṇassa ⁴ viviha-suandhi-kusumōvahāra-citta-lihida-bhūmi-bhāassa ⁵ gaṇa-talāloṇa-kodūhala-dūr-

¹ roadi 'weeps,' cf. roda, rodasi further down, and rodissam.

² aliam § 67.

³ Caus. from √ghaṭ fashion, make (cf. H. ghaṇā ghaṇā).

⁴ sitta 'sprinkled' (*sic*), majjida 'swept' (*mṛj*), harida 'green,' uva-levaṇa 'smeared' (with cowdung) (*upa + lip*).

⁵ suandhi 'fragrant,' uvahāra 'oblation-scattering,' citta-lihida lit., 'picture painted.' bhāa = bhāga.

uṇṇāmida-sīsassa¹ dolāamāṇāvalambid-Erāvapa hattha-bbhamāida-malliā-dāma-guṇālamkidassa² samucchida-danti-danta-toraṇāvabhāsidadassa³ mahā-raṇṇōvarāvāsahiṇā pavaṇa-bal-andolaṇālalanta-cañcal⁴ aggaḥattheṇa 'ido ehi' tti vāharanteṇa via maṇi soḥagga-paṭāā-nivahēṇōvasohidassa⁵ toraṇa-dharaṇa-tthambha-vediā-nikkhitta - samullasanta - harida - cūḍa-pallava-lalāma - phaṭṭiḥa - maṇḡala - kalasābhūirāmōhaa - pāsassa⁶ mahāsura-vakkha-tthala-dubbhejja-vajja-nirantara-paḍibaddha-kaṇaa-kavādassa⁷ duggada-jaṇa-maṇorahāāsa-karassa⁸ Vasantasenā-bhavaṇa-duārassa sassiriadā⁹! Jaṇi saccamaṇi majjhatthassa vi jaṇassa balādiṭṭhiṃ āāredi.¹⁰

¹ gaṇa = 'sky,' tala + a(v)aloṇa. uṇṇāmida 'raised high,' sīsa 'head, top.'

² avalambida 'hanging'—bbhamāida. Comm. gives = *bhramāgata*. This should be Ś. -bbhamāda. Rather it is bbhamā(v)ida 'agitated,' cf. rodāvida, 'made to weep' in this play. malliā-dāma-guṇa 'festoons of jasmine.'

³ 'Shining with an elevated portal of ivory.'

⁴ uvasohida 'made brilliant' nivahēṇa 'by a multitude' of soḥagga 'auspicious' paṭāā 'flags,' vāharanteṇa, 'calling' [Pres. part. from vāharadi—(vi + ā + hr)], uvasohiṇā 'brilliant' with uvarāa 'colouring' of mahā-raṇa 'precious jewels' or (= *mahārajana*) 'safflower,' agga-hattheṇa 'with finger' cañcala 'quivering' alalanta, 'waving to and fro' with the andolaṇā 'swing,' from the bala 'force' of the pavaṇa 'wind.'

⁵ 'Having both (uhaa) its sides (pāsa, § 44) charming (abhirāma) with auspicious pitchers (maṇḡala-kalaśa) made of crystal (phaṭṭiḥa § 19, phaḍiḥa or phaḷiḥa would be better *vide* Pischel, § 206) placed (nikkhitta) on the 'altar' or 'balcony' (vediā) of the columns (tthambha) supporting (dharaṇa) the gateway (toraṇa), and brilliant (samullasanta) with head-ornaments (lalāma) of green mango shoots (harida-cūḍa-pallava).' [pāssa is impossible.]

⁶ 'With golden door-panels (kaṇaa-kavāda) studded (paḍibaddha) closely (nirantara) with impervious (dubbhejja) [*dur + bhid*] adamant (vajja) like the breast-expanse (vakkha-tthala) of a mighty demon (mahāsura).'

⁷ 'Which causes (kara) trouble (āāsa) to poor people (dug-gada = *durgata*).'

⁸ sassiriadā = *saśrikatā* 'beauty, loveliness,' -ss- as if the *svarabhakti* vowel had not been used. cf. sakkunodi = *śaknoti*.

⁹ Edition has 'balādiṭṭhiṃ' which is impossible. balā is found in M., perhaps balādo is better Śaur. āāredi causal (ā + kr), majjhattha, 'in-different.'

The maid says: Edu edu. Imam paḍhamam paotṭham¹ pavisadu ajjo.

The Jester enters and looks about: Hī hī bho! Idho vi paḍhame paotṭhe sasi-saṅkha-muṇāla-sacchāhāo² viṇihida-cuṇṇa-muṭṭhi-pāṇḍurāo³ viviha-raaṇa-paḍibaddha-kañcaṇa-so-vāpa⁴-sohidāo pāsāda-pantio⁵ olambida-muttā-dāmehiṃ phaṭi-ha-vādāṇa⁶ -muhaacandehiṃ nījjhānti⁷ via Ujjaiṇam. Sottio⁸ via suhōvaviṭṭho niddāadi dovārio. Sadahiṇā⁹ kamalō-daṇeṇa palohidā ṇa bhakkanti vāsā baliṃ sudhā-savaṇṇadāe. Ādisadu bhodi.

A sentence of such enormous length as this “Aho—Vasantasenā-bhavana-duārassa sassiriadā!” is difficult to translate into English. Dr. Ryder breaks it up into nine separate sentences, of which the eighth is—“Yes Vasantasenā’s house-door is a beautiful thing.” (H. O. S. vol. 9, p. 67).

Extract No. 9.

Māhārāṣṭrī. Hāla’s Sattasai.

Verse 2. Amiam pāṭia-kavvaṃ
paḍhiuṃ souṃ a je ṇa āṇanti,
Kāmassa tatta-tantiṃ
kuṇanti, te kaha ṇa lajjanti ?

¹ paotṭham ‘courtyard’ (=prakṣṭham).

² ‘Having the same hue as’ (sa-ccchāhāo cf. M. chāhā ‘shadow,’ but M.Ś. chāā, ‘beauty.’ Pischel (§ 255) derives chāhā from *chākhā from *chāyākhā from *chāyākā) ‘moon, conch, or lotus-stalks.’

muṭṭhi ‘handful,’ cuṇṇa ‘lime.’ (Apa. cuṇṇau H. cūnā.)

⁴ sovāna ‘stairs,’ § 17.

⁵ ‘rows of palaces,’ § 35.

⁶ ‘window’ ‘where the wind comes in’ (vātāyana). [The English word means “wind-eye”]

⁷ nījjhānti ‘look at’ (nir + dhyai).

⁸ sottio = *śrottriyo*, niddāati ‘slumbers’ (H. nid), dovārio ‘door-keeper.’

⁹ sa-dahiṇa instr. ‘with sour milk’ (dadhi cf. H. dahi), kamala ‘autumn rice,’ palohida (pra-lubh), bhakkanti ‘eat’ (bhakṣ), vāsā ‘crows.’ [Edu. has vāyasā which is Sanskrit not Śaurasenī].

Amia = *amṛta*. pāūa Śaur. pāūda, § 12. kavvaṃ § 50. paḍ-
hiṃ, 'to read,' H. paḥ. souṃ "to hear." āṇanti, 'know'
§ 131. tatta-tantiṃ. This is the reading in the Kāvya-mālā,
which represents it by *tattva-cintāṃ* in the Sanskrit version,
in accordance with Gaṅgādhara Bhaṭṭa's commentary, which
adds however *tantravārtāṃ vā*. Weber (1870) finding the read-
ing taṃttatantiṃ conjectured *tantratantrīṃ*. In his edition
(1881) he read on the authority of other MSS. tattatantiṃ
(= *-taptiṃ*). We may translate it either—'practise the mys-
teries of love,' or 'take thought on the principles of love,'
i.e. on the principles laid down in the Kāmaśāstra. kaha =
kahaṃ, 'how.'

Verse 3. Satta saāṃ¹ kaī-vacchaleṇa koḍia majjhaārammi
Hāleṇa virāiāṃ sālāṅkāraṇa gāhāṇaṃ ||

"The Seven Centuries of embellished verses were arranged
from among a *crore* by Hāla devoted to the poets."

Kaī = *kavi*, vacchala, § 39. 'devoted to poets.' koḍia, 'of
a crore,' § 95, i. majjhaāra JM. majjhaṇāra *deśi* word for
madhya.

Verse 4. ua ṇiccala-ṇipphaṃdā²
bhisinī-vattammi³ rehaī balāā⁴
ṇimmaḷa-maragaa-bhāṇa-
-pariṭṭhiā⁵ saṃkhasutti vva ||

ua 'Lo!' Weber explained as a shortened form from the
vedic √*ūh*, 'mark, observe.' Pischel conjectured a *√*up*
whence oppaṃ, 'seen' in Trivikrama. bhisinī = *bisinī*, Ś. bisinī.
Pali and AMg. have bhisa for bisa. Aspiration of a sonant is
rare, of a surd commoner, § 6. vattammi = *pātre*, rehaī, 'shines'
cf. Vedic *rebhati*, 'crackles,' etc., *rebhāyati*, 'shines.' bhaṇa
'platter.' saṃkhasutti, 'mother of pearl.' This verse is

¹ KM. satāṃ, *wrong*.

² KM. ṇippandā. pph is commoner.

³ patammi.

⁴ W. valāā following majority of MSS.

⁵ KM. -ṭṭhidā, *wrong*.

quoted by the Kāvyaṣṭhāna and other works on poetics to illustrate *vyāṅgya*—the suggestive.

“Lo there gleams a crane quite motionless on a lotus leaf, like mother of pearl at the edge of a platter of pure emerald.”

Verse 8. attā! taha ramaṇijjaṃ
 amhaṃ¹ gāmassa maṇḍanī-hūaṃ !
 lua-tila-vāḍi-saricchaṃ
 sisireṇa kaṃ bhisiṇī-saṇḍaṃ ॥

attā cf. attīā in Mṛch. (p. 110) Commentators “mother-in-law.” Apparently used to any elder lady in the household, mother, elder-sister, etc. lua, ‘cut’ (= **luta* for *lūna*) vāḍi. ‘garden’ (= *vāṭī*). cf. H. bārā (*vāṭa* + *ka*-).

“Oh mother! so the mass of lotuses that was so delightful and the ornament of our village, the cold has made like a garden of cut sesamum.”

Thus the lady gives a hint to a lover. As to her precise meaning the paṇḍits differed. Some said the lotus-tank was to replace the sesamum garden as a meeting place, as people would be going and coming to harvest the sesamum. The frost-bitten lotuses would be deserted. Another view was, that neither place was suitable.

Verse 13. randhaṇa-kamma-ṇiṇṇie !
 mā jhūrasu, ratta-pāḍala-suandhaṃ ॥
 muha-māruaṃ pianto
 dhūmāi sihī, ṇa pajjalai ॥

“Skilled in the work of destruction,” i.e. in love’s magic. jhūrasu, ‘be angry,’ √*jvar* or *jūr*, ‘get hot’ (because the fire does not burn). dhūmāi = *dhūmāyate*. The denominative -āya- becomes -āa-, so Mg. cilādi = *cirāyati*, S. sīdalādi = *śītalāyati*; this -āa- often contracts to -ā- in M., etc. pajjalai ‘blazes’ (*pra* + *jval*). While the fire can drink in the breath of thy mouth, fragrant as red pāṭalas he will only smoke and not burst into flame, for then thou wouldst blow no more.

¹ KM. ahmaṃ, wrong.

Verse 16. amaa-maa gaṇa-sehara
 raṇī-muḥa-tilaa canda de chivasu |
 chitto jehi piaamo
 mamaṃ pi tehiṃ cia karehiṃ ||

Addressed to the moon. amaamaa consisting of *amṛit*, de said to = *he*. chivasu imperat. of chivai, 'touch' (✓*kṣip*). chitto p.p.p. of the same. cia (KM. reads via) a restrictive particle 'with these very hands.'

Verse 42. ārambhantassa dhuvaṃ
 Lacchī Maraṇaṃ va hoi purisassa |
 taṃ Maraṇaṃ aṇārambhe
 vi hoi, Lacchī uṇa ṇa hoi ||

dhuvaṃ, 'certainly' (*dhruvaṃ*). Lacchī = *Lakṣmī*.

Verse 49. thoam pi ṇa ṇisareī¹
 majjhaṇhe ua sarīra-tala-lukkā
 āava-bhaṇa chāhī
 vi, tā pahia kiṃ ṇa vīsamasi ||

thoam, 'a little' (*stokam*). ṇisareī for ṇisarai (= *niḥsarati*) : majjhaṇha, 'mid-day,' § 52. ua see v. 4.

-lukkā 'sticking to,' as explained in Skt. by *līna* : 'torn loose or torn out' = **lukna* connected with ✓*luñc* (Pischel, § 466). āava 'heat' (*ātapa*). chāhī 'shadow,' not derived directly from *chāyā*, but from **chāyākī* → **chāyākhī* (aspiration, § 19). → **chāāhī* contracts to chāhī. (Pischel, § 255). pahia 'traveller.' vīsamasi (*vi + śram*). For short vowel cf. forms from ✓*kram* ṇikkamaī, Ś. adikkamasi, etc., so from *śram* M. JM. vīsamaī, etc., Ś. vīsama, pass. vīsamīadu.

At midday the shadow does not move out, even a little way from the body—or but clings to the body—from fear of the heat—so traveller stay by me.

¹ KM. ṇisarai. Weber rejected this as against the metre. Later he adopted ṇīti imā.

Verse 76. *ṇa vi taha viesā-vāso*
 doggaccaṃ maha jaṇei santāvaṃ |
 āsamsiattha-vimuho
 jaha paṇāṇo ṇiattanto ||

viesā 'abroad' (*videśa*). *doggaccaṃ* 'poverty' (*daurya-tyam*). *vimuho* 'indifferent to, without a thought of.' *āsamsiā* 'desired' (*ā + śams*). *paṇāi* 'beloved' (*praṇayi*), *-aṇo* = *jaṇo*. *ṇiattanto* 'returning' (*ni + vṛt*).

Verse 81. *addamsaṇeṇa pemmaṃ*
 avei, aīdamsaṇeṇa vi avei |
 pisuṇa-jaṇa-jampieṇa vi
 avei, emea vi avei ||

'Out of sight, out of mind' and 'familiarity breeds contempt.' *avei* = *apeti*. *emea* = *evameva* (Pischel, § 149).

Verse 94. *suṇo jaṃ desam alaṃ-*
 -karei, taṃ cia karei pavasanto
 gāmāsaṇṇ' ummūlia-
 -mahā-vaḍa-tṭhāṇa-sāriccha ṇ ||

pavasanto (*pra + vas*). *vaḍa* 'fig-tree' (*vaṭa*). *ummūlia* 'rooted up.' The *rendezvous* is cancelled.

Verse 107. *Goḷā-aḍa-tṭhiam pecchiūṇa*
 (= KM. ii. 7). *gaha-vai-suaṃ halia-sonhā* |
 āḍhattā uttarium
 dukh'uttārāḥ paav iē ||

Goḷā = *Godāvarī*, *aḍa* 'bank' (*taṭa*). *-suaṃ* 'the son' of *gaha*. *vai* (= *gr̥hapati*). *sonhā* 'daughter-in-law,' for commoner *suṇhā* contracted from **suṇuhā*, cf. *Paśāci* *sunusā* = *snuṣā*. *āḍhattā* 'she began' (*ā + dhā*, caus. *ādhavaī* with pass. *ādhappai* p.p. *āḍhatta*). *halia* 'ploughman.' *paavie* 'by a path.'

She wishes to see if he will help her.

Verse 115. *savvattha disā-muha-pasariēhi*
 (= KM. ii. 15) *aṇṇoṇṇa—kaḍaa-laggehiṃ*
 challim va muāi Viṃjho
 mechehi viṣaṃghaḍantehiṃ

challim 'mantle, skin.' muai (\sqrt{muc}). meha 'cloud.' ka-
ḍaa 'slope,' etc. (*kaṭaka*). *vi + sam + ghaṭ* 'dispersing.'

The end of the rains.

Verse 128. mahu-māsa-māruâhaa-
(= KM. ii. 28). -mahuara-jhamkâra-ṇibbhare raṇṇe
gāi virah'akkharâvaddha-
-pahia-maṇa-mohaṇaṇ govī ||

In a forest full of the buzzing of bees carried by the vernal
zephyr there sings of love in absence maddening to the
traveller's heart, the maiden with the kine.

Verse 171. Golā-ṇaie kacche
(= KM. ii. 71). cakkhanto rāiāi pattāim
upphaḍai makkado khokkei
a potṭham a piṭṭei ||

'On the bank of the Golā river,' cf. 107 above. cakkhanto
pres. p. cakkhai = *jakṣati* devours, cf. Marathi $\sqrt{cākh}$. rāiā
'mustard,' *rājikā* H. rai. makkado 'ape' (*markaṭa*). uppha-
ḍai KM. gives *-utpatai* which should = uppaḍai. Weber suggests
 $\sqrt{sphaṭ}$ related to *sphuṭ*, cf. phuḍai phiḍai. khokkei 'snarls'
deśi word. potṭham 'belly' ? -*proṣṭham* 'bench or stool.'
piṭṭei 'crams' *deśi*. Weber suggests a connection with
 $\sqrt{piṇḍ}$.

"On the bank of the Golā river, devouring the leaves of
black mustard, there leaps the monkey, snarls and stuffs his
belly."

Māhārāṣṭrī.

Extract No. 10.

Verses from *Sakuntalā*.

(a) Spring song in Prologue.

Isi-cumbiāi¹ bhamarehiṇ suumāra-kesara-sihāiṇ
odaṃsaanti² daamāṇā pamadāo sirīsakusumāiṇ ||

¹ isi = *īśadīśat*.

² (*ara + tam*s).

(b) Grief at Śākuntalā's departure.

Ullalia-dabbhakavalā ¹ māi pariccatta-ṇaccaṇā ² morā
osaria-panḍu-vattā ³ muanti aṃsūṃ va ⁴ laṇṇo ||

(c) Act III. Śākuntalā reads the verse she has composed
at her friend's bidding.

Tujjha ṇa āṇe hiaṃ, mama uṇa maṇṇo divā a
rattiṃ ca

ṇikkiva dābaī baliṃ tuha hutta-maṇorahāi aṅgāṃ ||

ṇa āṇe 'I do not know,' cf. No. 9, verse 1. maṇṇo Monier-Williams reads kāmo. ṇikkiva 'cruel' *niṣkrpa*. dābaī comm. gives tāpayati. Pischel (p. 154) says, not exactly tāpayati but Marathi dābṇē, Gujarāṭi dābavū, Urdu dābnā to press, compress. (M.W. tabei, i.e. tavei = *tapayati*). baliṃ (*balīyaḥ*). hutta 'facing' Comm. '*abhimukha*.' Derivation uncertain. With numerals M. huttaṃ AMg. khutta = *kṛtvah*. M.W. reads vutta = *vr̥tta*. -āi gen. sing.

"Thy heart I know not, cruel one, but day and night does Love grievously afflict my limbs, whose desires are fixed on thee."

(d) Act V. Haṃsapadikā is overheard singing.

Ahiṇava-mahu-loluvo tumaṃ

taha paricumbia cūa-mañjariṃ

kamala-vasaī-metta-ṇivvuo

mahuara visario 'si naṃ kahaṃ ?

loluvo 'greedy,' Bengal version has loha-bhāvio. cūa 'mango.' metta § 69. ṇivvuo (*nir + vr̥t*), M.W. reads ṇivvudo

¹ Ullalia, *deśi* word (cf. H. ulṭnā, ulālānā). *udgalita* is an explanation, hence the Pkt. reading uggalia. (Pischel's edn., p. 191.) -kavala 'mouthful.' māi 'doe' as in Pischel's edn. Devanāgarī MSS. have mīo. Boehtlingk conjectured miā 'deer.'

² *ccatta* = *tyakta*. ṇaccaṇā, cf. H. nācānā. morā 'peacocks,' Pischel morī 'a peahen.'

³ osaria (*ava + sr*). vatta 'leaf.' muanti (*muc*).

⁴ Pischel, Bengali version reads aṅgāṃ va. Devanāgarī MSS. have aṃsūṃ va. Boehtlingk conjectured aṃsū-. 'aṃsūṃ (for aṃsūṃ) via laṇṇo' is Śaur. not Mahā. The reading above aṃsūṃ va laṇṇo suits dialect, metre and meaning. aṃsu, §§ 49, 64. aā, § 12.

which is Saur. mahuara 'bee.' vīsarīo 'forgotten.' M.W. has vimharido. He supports this by Vararuci iii. 32, by which vimhaa, etc., cf. § 47. But -ido is not M. M. has vīsarīa, vīsarīa. S. sumarida (JŚ. vīsarida, JM. vissarīya, dialectic vimharia), cf. Hindī bisarnā. The past part. is active in meaning.

(e) Act VI. (MW. p. 230, P. p. 120).

Arihasi me cūaṅkura diṇṇo Kāmassa gahīacāvassa
saccavia-juai-lakkho pañcabbhahio saro houṇ.

gahīa = Saur. gahida. cāva 'bow.' saccavia, past part. of saccavai = *satyāpayati* 'make true, verify, contract.' juai = *yuvati*. pañca + *abhy-adhika*. houṇ 'to be.' M.W. differs, for arihasi houṇ he has hohi 'be,' and begins with tum si mae "Thou art offered by me to"; for saccavia the easier pahia-jaṇa, cf. Megh. 8. *pathika-vanītāh*.

"Oh mango-sprout, given by me to Kāma grasping his bow, do thou become the best arrow of his five, with contracted maidens as thy mark."

Māhārāṣṭri.

Extract No. 11.

Mṛcchakaṭikam.

(a) (Verse 19).

Vicalāi neurajualaṇ, chijjanti a mehalā maṇi-kkhaiā
valaā a sundaraarā raṇaṅkura-jāla-paḍibaddhā.

neura, regular Pkt. for Skt. *nūpura*; from a form **nepūra* cf. *keyūra*, Pkt. *keūra*. (P. § 126). chijjanti, pass. (*chid*). *khaiā* (*khac*). *sundaraara* = Saur. *sundaradara*. *raṇa* § 51.

(b) Act II. Kārṇapūraka (verse 20).

Āhaṇiūṇa sarosaṇ taṇ hatthiṇ Viṇjha-sela-siharābhaṇ
moāvīo mae so dantantara-saṇthio parivvājao.

āhaṇiūṇa gerund (*ā + han*). Viṇjha, § 35. sela = *saila* [H.P. edition reads "saila" which is not Prakrit, *vide* Pischel, gr. § 60]. moāvīo past part. causal (*muc*). thio § 38. parivvājao 'mendicant.'

(c) Act IV (verse 30). The Vidūṣaka mocks at Vasantasenā's mother.

sihu-surāsava-mattiā
eāvattham gaā hi attiā,
jai marai ettha attiā,
hoi siāla-sahassa-pajjattiā.

sihu 'rum' (*sīlhu*). surā 'wine, etc.' āsava 'intoxicating drink made from uncooked vegetables and water,' 'toddy.' eāvattham = *eta + avasthām*. attiā 'mother,' *vide* M.W. Dic. *sub* attā, apparently a non-aryan word. pajjattiā 'sufficiency' (*paryāptikā*). "She would make a good meal for a thousand jackals." Texts read gadā and bhodi, these are Śaur. forms.

Māhārāṣṭri.

Extract No. 12.

Karpūramañjari.

(a) Act II. Verse 10.

nisāsā hāra-laṭṭhi-sarisa-pasaraṇā caṇḍaṇ-uccoḍakārī,
caṇḍo dehassa dāhō, sumaraṇa-saraṇā hāsa-sohā muhammi.
aṅgāṇaṃ paṇḍu-bhāvo diaha-sasi-kalā-komalo; kiṃ ca tīe
niccaṃ bāha-ppavābhā tuha, suhaa, kae hōnti kullāhi tullā.

nīsāsa 'sigh.' laṭṭhī a lāthī, also a necklace string ["escape like pearls from off their string" Lanman.] uccoḍa 'withering.' *cut* meaning not certain; *cut* is said to mean 'split off' or 'grow small.' Perhaps the sandal 'throws out' fragrance owing to the moist heat of the sighs. caṇḍo 'fierce.' sumaraṇa-saraṇā "has memory as its refuge." tuha kae 'for thee.' suhaa = *subhaga*. kullā 'river-canal.' tullā 'equal to.' bāha (*vide* p. 84).

(b) The Jester's rejoinder. (Verse 11.)

Paraṇi jōṇhā uṇhā, garala-sariso candana-raso,
khaa-kkhāro hāro, raṇi-pavaṇā deha-tavaṇā,
muṇālī bāṇālī, jalai a jala-ddā taṇu-laā
varitṭhā jam ditṭhā kamala-vaṇṇā sā su-ṇaṇṇā.

jōṇhā 'moonlight.' uṇhā § 47. garala 'poison.' khaa 'a wound.' khāra 'alkali,' *kṣūra*. -tavaṇā (*tap*). jalai 'blazes.'

jala-dda 'running with water.' taṇu-laā 'body-creeper,' § 12
varitṭhā 'the choicest maid.'

Note the internal rhymes.

(c) Verse 25.

Ñisagga-caṅgassa vi māṇusassa sohā samummīlāi bhūsaṇehiṃ
mañiṇa jaccāṇa vi hīraehiṃ vihūsaṇe laggai kā vi lacchī.

ñisagga 'nature' (ni + sṛj). caṅga "handsome," cf. Pan-
jābi caṅgā 'good.' mañiṇa for mañiṇaṃ, gen. plur. jaccāṇa,
gen. plur. 'genuine' (jātya). lacchī lakṣmī.

(d) Describes the swinging of the Heroine. (Verse 32.)

Raṇanta-maṇi-ṇeuraṃ jhaṇa-jhaṇanta-hāra-ccaḍaṇaṃ
kaṇakkaṇia-kiṇkiṇī-muhala-mehalā-ḍambaraṃ
vilola-valaāvali-jaṇia-mañju-siñjā-ravaṃ
ṇa kassa maṇa-mohaṇaṃ sasi-muhīa hindolaṇaṃ.

raṇ 'to tinkle.' jhaṇajhaṇ 'to jingle.' cchadā 'mass-lustre.'
kaṇa-kkaṇ 'to ring' (kvan). kiṇkiṇī 'bell.' muhala 'noisy'
§ 26 mukhara. ḍambara 'mass-noise.' siñjā 'jingle.' sasi-
-muhī 'moon-faced maiden.' Lanman describes this stanza
as "a 'tour de force' in the use of imitative words," p. 255.

(e) Even the Jester waxes eloquent, and describes the swing-
ing in eight verses concluding: (Verse 40).

Ia eāi vilās-ujjalāiṃ dolā-pavaṇca-cariāiṃ
kassa ṇa lihaī va citte ṇiṇṇo kandappa-cittaaro?

ia 'thus' related to iti. eāi = Saur. edāiṃ. pavaṇca 'dis-
play,' prapaṇca. citta 'heart.' citta-aro 'picture-maker.'

(f) Act III, Verse 2.

Maragaa-maṇi-gutthā hāra-laṭṭhi vva tārā
bhamara-kavaliāntā mālāi-mālia vva
rahasa-valia-kaṇṭhaṃ tīa diṭṭhī varitṭhī
savaṇa-paha-nivitṭhā māṇasaṃ me pavitṭhā ||

guttha 'strung' (gumph). tārā 'bright.' kavalia 'eaten,
sucked.' anta 'end.' rahasa 'impetuously.' valia 'turned
round.' savaṇa 'ear' (śru). paha = patha.

(g) Verse 31. The Heroine's composition.

Maṇḍale sasāharassa gorie danta-pañjara-vilāsa-corae
bhāi lañchana-mao phurantao keli-koila-tulaṇ dharantao.
sasa-hara 'hare-bearer = moon.' danta 'ivory.' bhāi 'is
bright' ["appears in all its beauty"]. -mao 'antelope.'
phurantao 'manifest' (*sphur.*) -tulaṇ 'likeness.'

(h) Act IV, Conclusion. " *Bharata-vākyam.* "

Aṇudīhaṇ vi-phuranto maṇisi-jaṇa-saala-guṇa -viṇāsa-aro
rittattana-dāvaggi viramau kamalā-kaṭakkha-variseṇa.
maṇisi 'clever, learned.' rittattana 'emptiness—Poverty.'
dāvaggi 'forest fire.' Kamalā = Lakṣmī. kaṭakkha 'side-long
glances.' varisa 'rain' § 57.

Māhārāṣṭrī.

Extract No. 13.

Ratnāvalī.

(a) Act I. Madanikā sings.

Kusumāuha-piya-dūao maūlāia-bahu-cūao
siḍhilia-māṇa-ggahaṇao vāai dāhiṇa-pavaṇao.
viraha-vivaḍḍhia-soao kaṅkhia-pia-aṇa-melao
paḍivālaṇāsamatthao tammai juvai-saṭṭhao.
iha paḍhamam mahumāso jaṇassa hiaāim kuṇai mauāim
pacehā vijjhai kāmo laddha-ppasarehiṇ kusuma-bāṇehiṇ.
vāai 'blows.' dāhiṇa 'south,' dakkhiṇa becomes *dākhīṇa
by lengthening the vowel, hence dāhiṇa by § 13. Cf. 'Deccan'
and H. dāhinā right. kaṅkhia 'longed for.' pia-aṇa 'lovers,'
vālaṇa (*pāl*). asamatthao 'unable.' saṭṭhao 'troop.' kuṇai
'makes.' mauā 'tender' (*mṛdu*). pacehā § 38. vijjhai (*vidhya*
ti) § 35. laddha-ppasara 'unimpeded.'

"The south wind blows, sweet messenger of Love, making
many a mango blossom, and dissolving fits of sulky temper.
With pangs increased by separation, longing for union with
their lovers, a troop of ladies is faint with love, incapable of
defence. First comes the month of sweetness and softens
mortals' hearts, then Love wounds them with his flowery
arrows unimpeded."

(b) Act IV. The Magician.

Paṇamaha calaṇe indassa indaālammi laddhaṇāmassa,
taha aṇṇa-Sambarassa vi māā-supadī tṭhia-jasassa.

(Deva) kiṃ dharaṇīe miaṅko āāse mahiharo jale jalāṇo,
majjhaṇhammi paoso, dāvijjaū dehi āṇattin.

paṇamaha, imperat. (*pra + nam*). calaṇe, nom. acc. plur.
for Skt neut. *indrajāla* 'illusion.' paḍi-tṭhia (*prati + stha*).
jasa 'renown.' āāsa 'sky.' jalāṇo (*jval*) majjhaṇha § 52.
dāvijjau, imperat. pass. caus. (*dā*) 'let it be caused to be given-
demanded.' āṇattin (*ā + jñā*).

"Revere the deeds of Indra, who takes his name from
sorcery, so also those of worthy Sambara whose renown is well
established by his magic. What shall it be? moon on the
ground, earth in the sky, or flames in water? or dusk at noon?
give your commands."

(c) Kiṃ jappiṇa bahuṇā? jaṃ jaṃ hiaṇa mahasi sanda-
tṭhum,

taṃ taṃ daṃsemi ahaṃ gurūṇo maṇṭa-ppahaveṇa.
mahasi 'desirest.'

(d) Hari-Hara-Bamha ppamuhe deve daṃsemi devarāṇa ca-
gaṇammi Siddha-Vijjāhara-bahu-satthaṃ ca paṇcantam.

Bamha, cf. § 52. deve, acc. plur.

[There is very little Māhārāṣṭrī in this play. Note its
simplicity, and the great contrast with the decadent Camphor
Cluster which uses the same motif of the magician producing
a vision of the Heroine, by bringing on the lady herself].

Māhārāṣṭrī Extract No. 14.

Setubandha or Rāvaṇavaho.

Bk. I. Verse 57. How the monkeys crossed the mountain
streams.

Bolanti a peccantā paḍimā-saṃkanta-dhavalā-
ghaṇa-saṃghāe |

phuḍa-phadīha-silā-saṃkula-khaliōvari-patthie via
paippavahe ||

√bol 'pass, cross,' cf. boleī 'passes (the time).' M. pecchai = S'. pekkhadi § 40. pecchantā, nom. plur. pres. part. paḍi mā-saṃkanta - 'reflected.' saṃghāe, acc. plur. § 86. khalia = S'. khalida. patthia = S'. patthida (*pra-sthā*). -ppavahe = *pravāhān*.

"And they cross the streams of rivers that they see reflecting masses of white clouds, as if trickling through and running over a welter of clear crystal rocks."

Bk. VII. Verse 56. The waves splash on high as the monkeys drop in the mountains.

Utthaṅghia-duma-ṇivahā giri-ghā'-uvvatta-mucchia-
mahā-macchā,
velā-sela-kkhaliā uddhaṇ bhijjanti uahi-jala-kallolā.

utthaṅghia. Comm. = *uttambhita* (*ut + stambh*). This is regularly in M. *uttambia*, S'. *uttambida*. *uvvatta* (*ud + vrt*). *mucchia* 'stunned,' *maccha* § 56. *kkhalia* (*skhal*). *bhijjanti* pass of *bhid*. *uahi* 'ocean.'

"Supporting a multitude of trees, with mighty fish turned over stunned by the impact of the mountains, the ocean billows break on high checked by the rocks of the shore."

Bk. VIII. Verse 3. The sea subsides.

Giri-saṃkhoha-vimukkā jhīṇā appatta-paḍhama-gaman-oāsā,
maṇḍ-andolaṇa-maüā gaāgaa ceia samudda-salila-uppiḍā.

saṃkhoha = *saṃkṣobha*. *vimukka* (*vi + muc*). *jhīṇa* § 40. *apatta* (*a + pra + āp*) *paḍhama* § 20. *oāsa* = *avakāśa*. *maüa* = *mṛduka*. *ceia* 'like.' *uppiḍā* 'bursts'.

"The jets of sea-water when freed from the shock of the mountains do not mount so high as before, but subside, and oscillate in a slow and gentle swing."

Verse 6. Mingled spoil of land and sea.

Mottā-gladanta-kusumaṇ sama-maragaa-vatta-bhaṇa-
bhariāvattaṇ
vidduma-milia-kisalaṇ sa-saṅkha-dhavaḷa-kamalaṇ pa-
sammai salilaṇ.

mottā 'pearl.' ghaḍanta, pres. part. (*gha!*) 'being joined with.' maragaa 'emerald' § 12. vatta 'leaf.' āvattaṃ (*ā + vrt*). vidduma 'coral.' pasammai (*pra + śam*).

"Quiet grows the water, blossoms united with pearls, the whirlpool filled with fragments of leaves and emeralds, buds mingled with coral, white lotuses with the Triton's shells."

Verse 14. Weariness of the workers—(Sugrīva speaks to Nala).

Khavio vāṇaraloo duratthia-virala-pavvaam mahi-vedhaṃ
ṇa a dīsaī seu-vaho, mā hu ṇamejja guruṃ puṇo Rāma-
dhaṇuṃ.

Khavio 'exhausted' (*kṣap* caus. of *kṣi*). pavvaa 'mountain.' mahi 'earth.' vedha = *veṣṭa* 'enclosure' § 38, cf. M. vedhia, Saur. vedhida, Comm. gives the meaning as *mahī-prṣṭham*. dīsaī = *dṛśyate*. -vaho = *patho*. ṇamejja, opt. 3rd person sing. or plur.

The Comm. is uncertain whether -dhaṇuṃ is nom. or acc.

(a) Nom. then neuter, 'may Rāma's bow not bend,'

(b) Acc. 'let not him (i.e. Rama) bend Rāma's bow. Comm. suggests *namayata* but ṇamejja is not 2nd person plural.

"The monkey-people are exhausted, the surface of the earth has mountains left, but few and far between, yet the mole of the Bridge is not in sight, so let not Rāma's bow bend¹ heavily again.

Verse 20. Nala's reply.

Khavio pavvaa-ṇivaho ḍaliā va rasā alaṃ dhuo vva
samuddo.

jlaṃ va pariccattaṃ ajja va sām̐bhāvaṇā tuhaṃ
ṇivvūḍhā.

pariccattaṃ (*pari + tyaj*). Comm. *vā* is affirmative. After ajja one Comm. would prefer to read *vi*.

"A multitude of mountains has been exhausted, the surface of the earth may be torn up, the sea may be agitated, and life despaired of, but now must your design be carried out."

¹ Comm. says *samudra-tādanāya*, 'to chastise the sea' ? rather to chastise the monkeys.

The Rākṣasas show Sītā a vision of Rāma's severed head.—
Bk. XI, Verse 61, p. 345.

Pecchai a sarahas-ôharia-maṇḍalaggâhighāa-visama-cchinnaṇ
dūra-dhaṇu-saṃghiañcia-sara-puṅkhâliddha-sāmaliāāvaṅgaṃ,
oharia, past part. (*ava + hr*). *maṇḍalâgra* 'scimitar.' *ahighāa*
(*abhi + han*). *saṃghiañcia* = *saṃhita + añcita* § 65. *sara-puṅkha*
'shaft of arrow.' *âliddha* (*a + lip*) = **âligdha*. *avâṅga* 'eye-
corner' § 17. The object of pecchai comes in verse 69.
—"Rāma-siraṃ."

"And Sītā saw (a human head) rudely lopped, hacked off
with a scimitar's stroke, the corners of the eyes darkened by
the shaft of the arrow set to the bow and drawn far back."

Verse 62. *nivvūḍha-ruhira-paṇḍura-maūlanta-cchea-*
māsa-pellia-vivaraṃ
bhajjanta-paḍia-paharaṇa-kaṇṭha-cchea-
dara-lagga-dhārā-cuṇṇaṃ,

niv-vūḍha = (*nirvyūḍha*). *maūlanta* lit. 'budding' (*mukula*)
§ 71. *cchea* 'the cut.' *pellia* through **pelia* **peria* = *prerita*.
Comm. gives the meaning as *mudritam*, 'sealed up.' *bhajjanta*
part. from *bhajjaī* 'is broken.' *dara* 'cleft.'

"The dust of the sword-edge clung to the cleft hewn in its
neck where the weapon fell breaking in pieces, while the pale
bloodless flesh at the wound had shrivelled and sealed the hollow
thereof—"

Verse 63. *niddaa-saṃdatṭhâhara-mūl-ukkhitta-dara-*
diṭṭha-dādhā-hiraṃ,
saṃkhāa - soṇia - paṅka - paḍala - pūrenta-
kaṣaṇa-kaṇṭha-ccheaṃ,

niddaa 'ruthless.' *saṃdatṭha* (*saṃ + dāṇś*). *adhara*. *ukk-*
hitta (*ut + kṣip*). *dādhā* 'tusk,' § 65. *saṃkhāa* Comm. = *saṃ-*
styāna 'coagulated' from the rare root *styai*. Rather from a
past part. *saṃ-styāta* through **saṃskyāta*. *kaṣaṇa* = *kṛṣṇa*.

"A tooth of adamant is seen through the gaping rent at the
base of the lower lip, ruthlessly bitten through, and the dark
neck-wound is filled with a muddy film of blood congealed."

Verse 64. *ṇisiara-kaa-ggahāṇīa-ṇilāḍa-aḍa-ṇaṭṭha-*
bhiuḍi-bhumaā-bhaṅgaṃ,
galia-ruhir-addha-lahuam aṇahia-ummil-
latāraam Rāmasiram !

ṇisi-ara = **niścara*. *kaaggaha* ‘hair-seizing’ (*kaca-*). *āṇia* = *āṇīa ṇilāḍa* ‘forehead’ also *ṇalāḍa*, Pāli *nalāṭa* or *lalāṭa* and with metathesis *M. ṇaḍāla* or *M. S. ṇiḍāla*. *Apa. ṇiḍalā* (Pischel § 260). *taṭa*, *bhiuḍi* Comm. = *bhrukuṭi* really = *bhṛ-kuṭi*, which occurs. AMg. *bhiguḍi*. The forms *bhuuḍi huuḍi* Pischel says are incorrect. (P. § 124). *bhumaā* ‘brow.’ *aṇahiaa* means *ahrdaya* cf. *anamilia* = *amilita*. *aṇadīhara* = *adīrgha*.

“The frown that furrowed its brows had faded from its broad forehead, for the demons brought it with a grip of the hair—lighter by half with the blood poured forth, with its orbs open but devoid of soul—the head of Rāma.”

Sitā's Lament.

Verse 75 (p. 350).

Āvāa-bhaaaram cia ṇa hoi dukkhassa dāruṇam ṇivvahaṇam-
jaṃ mahilā-vīhattham diṭṭham sahiam ca tuha mae avasāṇam.

Āvāa = *āpāta*. *cia* (AMg. *ciya*), *ccia* after vowels means *eva*: also *cea*. (*caiva* cf. *ṇeṇa* = *naiva*). *vīhattham* = *bībhatsam*. *sahiam* ‘endured.’

‘Though frightful in its onset the end of sorrow is not so terrible, if I can view a sight loathsome to women and endure thy death.’

Sita not knowing that the vision is unreal, marvels that she should continue to exist. The commentary takes *mahilā-vīhattham* to mean ‘a cause of reproach among women.’

Verse 76. *vāhunṇam tujjha ure jaṃ mocchihimi tti*
saṇṭhiam maha hiae,
ghara-niggamaṇa-paattam sāhasu taṃ
kammi ṇivvavijjau dukkhaṃ ?

vāha or *bāha* = “tear.” *uṇṇam* ‘hot.’ Text has *uṇṇam*, incorrect. *tujjha* this oblique base of *tuam* survives in H. *tujh ko*; it comes from **tuhyam* analogous to *māhyam*. *ure* loc. of

uro 'breast.' 'mocchihimi. Fut. of *muc*, also *moccham*.
thia § 12. *paattam* = *pravṛttam*. *sāhasu* 'tell' imperat. *śās*.
kammi loc. = Saur. *kassim*. *niv-vavijjau* (*nir + vap*) pass.
imperat. 'let it be poured out.'

"It was fixed in my heart from the moment of leaving home, that I would dissolve my sorrow with hot tears on thy breast. Now tell me. where shall my grief be out-poured?"

Verse 77. *virahammi tujjha dhariam dacchāmi*
tumam tti jīvam kaha vi mae,
taṃ esa mae diṭṭho phaliā vi maṇorahā
ṇa pūrenti maham.

dacchāmi 'I shall see,' also *dacchimi* and *daccham*; Saur. uses *pekkhissam*. *kaha vi* = *katham api*, *kaham* is commoner. Final *anuvāra* in pronouns and adverbs tends to be optional. So *maham* = *maha*. *esa* = *eso*. *esa* is used freely, according to Hemacandra, for all genders. *sa* on the other hand is rare.

"In separation from thee my life was barely stayed by the thought of seeing thee. Now I see thee thus, my desires though bearing fruit bring no satisfaction."

Verse 78. *Puhavī hohii paī bahu-purisa-visesa-cañcalā Rāasirī,*
kaha tā maham eia imam nīsāmaṇṇam uatthiam
vehavvam.

Puhavī 'Earth,' Saur. *Puḍhavī*, oblique forms in *īa* are common in M. *paī* = *patiḥ*. *hohii* "will be." *tā* = Vedic *lāt*. *uatthia* (*upa + sthā*). *vehavvam* 'widowhood.'

"Of the Earth there will be a Lord. Royal Fortune is fickle with many distinguished men, so why falls absolute widowhood on me alone?"

[Earth and Royal Fortune are regarded as the other wives of Rāma. 'Absolute,' lit. having nothing in common (with those other two).]

Verse 79 *Kim ea tti palattam visa-ummillehi loṇehi a*
diṭṭham,
vialia-lajjāe mae phudam Nāha tuha muham ti
parumam.

eam ti (Saur. edam ti) is more usual. palattam = *pralaptam. visa meaning *viṣama*; reading should apparently be visam-ummill°. vialia (vi + gal). phuḍa § 38. parunṇam (pra + rud) past. part. by analogy with *bhid bhinna*; *chid*, *chinna*, etc., Saur. rudida.

“ ‘What is this?’ I cried, and looked with obliquely opened eyes, then casting modesty aside I shrieked. ‘Clearly it is thy face, my lord.’ ”

Verse 80. Sahio tujjha vīo raṇi-arihi samaam sahihi va
vuttham
daṭṭham tumam ti hottam jai ettāhe vi jiviam
vialantam.

vīo ‘separation’ § 9. vuttham = *vyuṣṭam ‘dawned.’ daṭṭham = *draṣṭum*. hottam = hontam pres. part. of hoī. ettāhe (Comm. = *idānīm*) cf. ettio so much? *ettādr̥se *ettāise *ettāhe cf. Apa. taisa for tārisa and M. divaha for divasa. Hottam and vialantam are used in the sense of the conditional, cf. the Hindi usage, agar hotā.

“ Separation from thee I endured with female demons as friends—it dawned with the stars as companions—were it only to see thee, then would my life melt away.”

Verse 81. Jāe paraloa-gae tumammi vavasāa-matta-suhadaḍḍhavve
harisa-chāṇe vi maham ḍajjhai aditṭha Dahamuha
-vahan hiaam.

matta = *mātra* commonly mēṭṭa § 69. daḍḍhavva = *draṣṭavya*. -chāṇe Comm. = *sthāne*; this should be (t)thāne, or perhaps we should read harisa-echāṇe. chaṇa = *kṣaṇa*, but this generally means ‘festival,’ ‘moment’ being khaṇa (Pischel, § 322).

“ Now that thou hast gone to the other world, and I may see thee with joy though only through tribulation, in place of that joy my heart burns, not to have seen the slaying of the Ten-Headed demon.”

Verse 82. Vāhaṃ ṇa dhareī muhaṃ āsābandho vi me ṇa
rumbhai hiaaṃ.

ṇavari a cintijjante ṇa viṇajjai kena jīviaṃ saṃ-
ruddhaṃ.

rumbhai means *ruṇaddhi* (*rudh* forms *rundhai*); this is from a root **rubh*, analogous to *libbhāi* = *lihyate* from a root **libh* (Pischel §§ 266, 507). ṇavari “thereupon,” some say from *na pare*, Pischel disputes this (P. § 184): cf. ṇavaraṃ “only.” cintijjante pres. part. pass. viṇājjai pass. (vi + jñā).

“My face bears no tear, even the bond of hope does not stay my heart, and when it is considered, it is not seen by what my life is restrained.”

Verse 83. Bolīṇa maara-haro majjha kaeṇa maraṇaṃ pi de
paḍivaṇṇaṃ

nivvūḍhaṃ Nāha tume ajja vi dharai akaaṇṇuaṃ
maha hiaaṃ.

Bolīṇa ‘passed.’ Form appears to be pres. part., cf. melīṇa from *melai* (*mil*). maara-hara ‘home of sea-monsters.’ paḍivaṇṇaṃ (*prati* + *pad*). akaaṇṇua cf. savvaṇṇu § 69.

“For my sake thou didst cross the ocean and incur thy death. Thou hast gone my lord, and yet my ungrateful heart survives.”

Verse 84. Uggāhihi Rāma tumhaṃ guṇe gaṇeūṇa purisa-maio
tti jaṇo.

galia-mahilā-sahāvaṃ saṃbhariūṇa a mamaṃ piatti-
hii kahaṃ.

uggāhihi ‘will sing.’ gaṇeūṇa counting. gerund. piattihii Fut. caus. (*ni* + *vrt*). bhariūṇa ‘remembering’ gerund from *bharaī*; *mbharaī *mbaraī = *smarati* Saur. *sumaredi*, *sumaria*. kahaṃ ‘story.’

“Folk will sing of thee, Rāma, counting thy virtues as of one made of valour, and remembering me that missed a woman’s nature they will change the story.”

Verse 85. Tuha bāṇāukkhāa-ṇīhaaṃ dacchimmi Daha-kaṇṭha-
muha-ṇīhāṃ ti kaā,
maha bhāadhea-vaḷiā vivarā-huttā maṇorahā pal-
hatthā.

ukkhāa for ukkhāa ‘destroyed.’ ṇīhaa (*ni + han*). dacchimi or dacchāmi have better authority (see v. 77 above). ṇīhāa = *nighāta*. vivarā = *vi + parāṇ*. huttā, Comm. = *mukhā*, this has the same meaning, but the form is like AMg. khutta for *kṛva* as with numerals (Pischel § 206) cf. AMg. aṇanta-khutta ‘endless times, endless-ly’; *k* becomes *kh* becomes *h*, cf. ṇīhasa § 19. palhattha, Comm. = *paryasta* ‘upset,’ but that would be pallattha (*r* assimilates *y* and becomes *l*). palhattha = **prahlasta* from root *hlaś* = *hras* to diminish.

“Those wishes of mine, that I might see Ten-necks with his faces smashed, destroyed and struck down by thy arrow have gone awry reversed by destiny and come to nought.”

Verse 86. Jaṃ taṇuammi vi virāhe pemā-bandheṇa saṅka-
jaṇassa jaṇo.
taṃ jāṃ ṇavara imaṃ peccantī a tārisaṃ maj-
jha phalaṃ.

taṇua ‘short.’ pemā- = *premā*, pemma is commoner § 68 ṇavara, Comm. = *kevalam*, means “only,” cf. ṇavari v. 82 above, Pischel’s objection (§ 184) to the derivation from *na param* ‘no more,’ i.e. that the anusvāra appears to be secondary, is not conclusive.

“What a body dreads through love of another, even in a tiny separation, such a dread result has come to pass for to me only gazing at this sight.”

Bk. XV. Verse 14. Happy return to Ayodhyā.

Ghettūṇa Japaatanaṃ kaṇcaṇa-latthiṃ va hua-vaḥammi
visuddhaṃ
pato puriṃ Raghuvāi kāuṃ Bharahassa sapphalaṃ aṇu-
rāṃ.

Ghettūṇa ‘taking’ cf. ghettuṃ § 136. latthi (Hindi *lāthī*) the equation with *yaṣṭi* is curious. kāuṃ = S. Mg. *kāduṃ* Śaur.

also has karidum. sapphalam, Comm. = *saphalam*, but this would be saphalam (§ 5), rather = *sat-phalam*.

“ Taking Janaka’s daughter, purified in the fire like a staff of gold, Raghupati arrived at the city, to give good fruits to Bharata’s loving kindness—”

Jain Māhārāṣṭrī.] Extract No. 15.

Maṇḍiya.

[Jacobi’s Selected Stories, No. IX.]

Veṇṇāyade ṇayare¹ Maṇḍio ṇāma tuṇṇāo² para-davva-hara-ṇa-pasatto āsī. so ya duṭṭha-gaṇḍo mi-tti jāṇe pagāseṇto jāṇu-desena piccam eva addā’vaveva littena baddha-vaṇa-patto³ rāya-magge tuṇṇāga-sippam uvajīvai. cakkamanto vi ya daṇḍa-dhariṇaṃ pāṇaṃ kilimanto kaḥaṃci cakkamai.⁴ ratṭiṃ ca khattam khaniūṇa davvajāyaṃ gheṭṭūṇa—nagara-saṇṇihie ujjāṇ’ega-dese bhūmi-gharaṃ tattha nikkhivai.⁵ tattha ya se bhagiṇī kaṇṇagā ciṭṭhai. tassa bhūmi-gharassa

¹ Veṇṇāyada or Beṇṇāyada (*Bernātaḍa*) a town in Western India. The letter *y* in this section represents the *laghuprayatnayakāra* & not the strong *य* (*vide* p. 9) ṇayara, hence in many modern names -nair, -ner.

² tuṇṇāo or tuṇṇāgo appears to mean a ‘beggar’ with an implication of rascality. Exact derivation uncertain, but evidently connected with *tūrṇa* as in *tūrṇa-ga* a ‘swift goer,’ pagāseṇto pres. part. of pagāseṇi ‘shows’ (*pra + kṛś*). For *k* *g* compare AMg. Asoga (§ 11).

³ duṭṭha = *duṣṭa*. gaṇḍo has a variety of meanings in Sanskrit including ‘cheek,’ ‘pimple,’ ‘rhinoceros’; for Prakrit Hemacandra gives *vaṇaṃ* ‘abundance’ (?) *dāṇḍa-pāsiko* M.W. ‘policeman,’ Jacobi. (for this passage) ‘nightwatchman,’ ‘beggar,’ (Probably slang). *laghu-mṛgo* (?) and *nāpitaḥ* ‘barber,’ adda ‘damp’ (*ārdra*), avaveva ‘ointment’ (*ara + lip*), litta ‘smeared,’ vaṇa ‘wound’ (*vraṇa*), -patta ‘bandage’ whence *paṭṭikā* modern paṭṭī. This context suggests that duṭṭhagaṇḍo is bahuvrīhi and means ‘one with a bad boil.’ The trick is still familiar enough.

⁴ cakkamai ‘goes in circles,’ ‘wanders,’ pāṇa ‘with his foot.’ Kilimanto pres. part. kilimmai ‘gets weary’ (*kṛam*).

⁵ khattam ‘hole,’ -jāya (*jāta*) ‘quantity,’ -saṇṇihie ‘in the vicinity’ (*saṃ + nidhā*), egadesa ‘portion,’ cf. § 11.

majjhe kūvo. jaṃ ca so coro davveṇa palobheum¹ sahāyaṃ
davva-voḍhāraṃ āṇei, taṃ sā se bhagiṇī agaḍa-samīve puvva-
natth'-āsane nivesiṃ pāya-soya-lakkheṇa pāe geṇhiūṇa tammi
kūvae pakkhivai.² tao so vivajjai.³ evaṃ kālo vaccai⁴ ṇaya-
raṃ musantassa. cora-ggāhā taṃ ṇa sakkenti geṇhiṃ tao
ṇayare bahu-ravo jāo.⁵ tattha ya Mūladevo rāyā puvva-
bhaṇiya-vihāṇeṇa jāo.⁶ kahio ya tassa paurehiṃ takkara-
vaiyaro, jahā: ettha ṇayare pabhūya-kālo musantassa vatṭai
kassai takkarassa, ṇa ya tīrai keṇai geṇhiṃ.⁷ tā kareu
kiṃpi uvāyaṃ. tāhe so annaṃ nagar'ārakkhiyaṃ thavei, so
vi ṇa sakkai coraṃ geṇhiṃ. tāhe Mūladevo sayāṃ nīla-
paḍaṃ pāuṇiūṇa rettiṃ ṇiggato.⁸ Mūladevo aṇajjanto egāe
sabbhāe ṇivaṇṇo acchai jāva, so Maṇḍiya-coro āgantum bhaṇai:
ko ettha acchai?⁹ Mūladeveṇa bhaṇiyam: ahaṃ kappadīo
teṇa bhannai: ehi, maṇūsam karemi.¹⁰ Mūladevo uṭṭhio.
egaṃmi isara-ghare khattaṃ khayaṃ.¹¹ su-vahuṃ davva-jāyaṃ
ṇiṇeūṇa Mūladevassa uvaṇiṃ caḍāviyaṃ.¹² payaṭṭā ṇayara-

¹ palobheum from palobhei "entices, allures" causal (*pra + lubh*): form infin. used as gerund.

² agaḍa Pkt. word "well," "spring." nattha 'placed' (*nyasta*). nivesiṃ gerund of causal (*ni + viś*). soya 'washing' (*śauca*).

³ vivajjai "perishes" (*vi + pad*).

⁴ vaccai "goes, passes," generally referred to *vraj* (a case of *c* for *j*), but Pischel thinks possibly from *vrātya* so = "tramps": **vrtyate* would be a simpler explanation. (cf. Pischel, Gr. § 202) H. baenā.

⁵ Sakkenti. From *śak* either sakkei or sakkai.

⁶ -vihāṇa 'manner' (*vi dhā*).

⁷ -vaiyaro 'story' (*vyatikara*). kassai (*kasya + api*). tīrai pass. from *tr*. 'is accomplished.'

⁸ pāuṇiūṇa 'putting on' (*prā + vṛ*) pāuṇomi, p.p.p. pāuṇia.

⁹ aṇajjanto 'unknown' pres. part. of ṇajjai 'is known' pass. (*jñā*). ṇivaṇṇo (*ni + pad*). acchai 'stays' § 60. Pischel refers to *rechatī* (Gr § 480. He quotes the other theories). āgantum gerund.

¹⁰ kappadīo 'pilgrim,' *kārpaṭika*. bhaṇṇai pass. of bhaṇai.

¹¹ isara 'rich man.'

¹² caḍāvia past part. caus. from caḍai which Hemacandra represents by *ā + ruh*. (cf. H. caṇh-nā). suvahuṃ = *subahum*.

vāhīriyaṃ.¹ Muladevo purao, coro asinā kaḍḍhiṇa² piṭṭhao ei. sampattā bhūmi-gharaṃ. coro taṃ davvaṃ ṇihaṇiṃ³ āraddho. bhaṇiyā ya ṇeṇa bhagiṇī: eyassa pāhuṇayassa⁴ pāya-soyaṃ deli! tae kūva-taḍa-⁵ -sanniviṭṭhe āsaṇe ṇivesio. tae pāya-soya lakkheṇa pāo gahio. kūve chuhāmi-tti.⁶ jāva atīva sukumārā pāyā, tae nāyaṃ, jah': esa koi aṇubhūya-puvva-rajjo vihalīy'ango.⁷ tīe aṇukampā jāyā. tao tae pāya-tale saṇṇio: ṇassa-tti mā mārijjihisi-tti. pacchā so palāo. tae volo kao:⁸ ṇaṭṭho ṇaṭṭho-tti. so-y-asīṃ kaḍḍhiṇa magge olaggo⁹ Mūladevo rāya-pahe aisannikiṭṭhaṃ pāūṇa caccara-siv'antario ṭhio.¹⁰ coro taṃ siva-lingaṃ, esa puriso-tti kāmū kankamaṇa asinā duhā-kāmū¹¹ paḍiniyatto gao bhūmi-gharaṃ. tattha vasīṇa pahāyāe rāyaṇīe tao niggantūṇa gao bāhiṃ. antar'āvaṇe tuṇṇāgattaṃ karei. rāiṇā purisehiṃ saddāvio.¹² teṇa cintiyaṃ, jahā: so puriso ṇūṇaṃ ṇa mārio, avassaṃ ca esa rāyā bhavissai-tti. tehiṃ purisehim āṇio. rāiṇā abbhutṭhāṇeṇa pūio āsaṇe ṇivesāvio,¹³ su-vahuṃ ca

¹ payattā = *pravṛttāḥ*. vāhīriya = bāhīriya "outside."

² kaḍḍhia 'drawn' from kaḍḍhai (H. 4. 187 = *kṛṣ*): *kṛṣṭa* could give *kaṭṭha thence *kaḍḍha.

³ ṇihaṇiṃ 'to bury' (*ni kha*).

⁴ pāhuṇaya 'guest' (*prāghūrṇa*).

⁵ taḍa 'edge.'

⁶ chuhai or chubhai "throws." Hemacandra = *kṣip*: rather from *kṣubh* cognate with English "shove."

⁷ vihalīya (*vihvalita*) 'trembling.'

⁸ saṇṇio (*saṃjñitaḥ*) 'made a sign.' mārijjai pass. of mārei "kills." palāo 'fled' past part. of palāyai 'flees.' volo = bolo 'a cry' in M. bolo = 'speech' cf. modern bōlā.

⁹ so-y-asīṃ 'and he' (drawing his) 'sword' or *y* is merely a sandhi consonant. olaggo 'followed' means *aṇulagṇa*, but the form is *ava* or *apa* + *lagṇa*.

¹⁰ aī-sannikiṭṭhaṃ = *atī-saṃ-nikṛṣṭam*. caccara 'square' (*catvara*) Pischel. § 299. antario 'hidden.'

¹¹ kankamaa 'shaped like a heron's beak.' duhā kāmū 'having split' (*āridhū kṛtvā*).

¹² āvaṇa 'market.' saddāvio (*śabdāpitāḥ*).

¹³ ṇivesāvio past part. of ṇivesāvei fuller form of ṇivesei.

piyaṃ ābhāṣio saṃlatto : mama bhagiṇiṃ dehi-tti. teṇa diṇṇā, vivāhiyā rāiṇā. bhogā ya se saṃpadattā.¹ kaisuvi² diṇesu gaesu rāiṇā Maṇḍio bhaṇio : davveṇa kajjaṃ-ti. teṇa su-vaḥuṃ davva-jāyaṃ diṇṇaṃ. rāiṇā saṃpūjio. aṇṇayā puṇo maggio ; puṇo vi diṇṇaṃ. tassa ya corassa atīva sakkāra sammāṇaṃ paūñjai.³ eeṇa pagāreṇa savvaṃ davvaṃ davāvio.⁴ bhagiṇiṃ se pucchai ; tīe bhaṇṇati : ettiya meeva vittaṃ. tao puṇv'āveiya-lekkhaṇusāreṇa⁵ savvaṃ davvaṃ davāveūṇa Maṇḍio sūlāe ārovio.

Mandio.

In the town Bernātaḍa there lived a beggar named Maṇḍio addicted to taking other people's property. He used to practise the beggar's art on the high-road, tied up in bandages, with a smear of grease, kept always wet, about his knee, to show that he suffered from a virulent sore. Mouching wearily around with his foot supported on a crutch he wandered at random. And at night he would dig a hole (in a wall) and taking a lot of property - to a *baoli* in a corner of a garden near the town—would bury it there. And there lived his unmarried sister. In the middle of that *baoli*, there was a well. Anybody the thief brought with him to carry his loot, having allured him therewith, the sister would have sit down on a seat previously arranged at the edge of the spring, and then, taking hold of his feet on the pretence of washing them, she would tip him into the well. And so he perished. Thus time went on while he robbed the town. The thief-catchers were unable to catch him, and a great noise about it arose in the town.

Now Mūladeva had become king there in the manner related above. The citizens told him about the thief; that a

¹ saṃpadattā (*saṃ + pra + dā*). se 'on her.'

² kaisuvi (*kaṭiṣu + api*).

³ sakkāra 'favour.' paūñjai 'employs' (*pra + yuj*).

⁴ pagāra 'manner' (*prakāra*). davāvio past. part. caus. dā.

⁵ āveia past part. of āveei causal (*ā + vid*) lekkha 'list'

certain thief had been for some time robbing the town, and that nobody had succeeded in catching him—so he should devise some remedy. Thereupon he appoints another superintendent of the town police. He also is unable to catch the thief. Then Mūladeva himself put on a dark cloak and went out one night. Mūladeva goes and lies down *incognito* in a certain hall and stays there. The thief Mandio comes and says, ‘Who is it stopping here?’ Mūladeva said, ‘I am a pilgrim.’ The other said, ‘Come I will make a man of you’ Mūladeva got up. A hole was cut in a certain rich man’s house. He took out a great quantity of plunder and piled it up on Mūladeva. They set out for the outskirts of the town. Mūladeva goes in front, the thief comes up behind with a drawn sword. They came to the *baoli*. The thief set to work to bury the loot, and he said to his sister, ‘Wash the feet of this guest’; she set him on the seat placed on the edge of the well, and took hold of one of his feet as if to wash it, meaning to shove him into the well. As his feet were very delicate she perceived that this was some one who had enjoyed royalty and had sensitive limbs. She took pity on him, and made a sign on the surface of his foot. “Flee, lest you be slain.” After that he made his escape. She raised a cry—“He’s fled, he’s fled,” and the other drew his sword and pursued him down the road. Mūladeva finding he was very close to him on the highway, stood hidden behind a *liṅgam* in a square. The thief mistook this Śiva’s *liṅgam* for a man, split it in two with his heron-bill sword, and went back to his *baoli*. He stayed there till the night grew light; and then he came out and went abroad. He plays the beggar in the market-place. The king sent men to summon him. He thought to himself, “so that fellow was not killed, and no doubt he will turn out to be the king.”

The king rose to greet him, and made him take a seat. After several friendly remarks the king said to him, ‘Give me your sister.’ He gave her, and the king married her. Wealth was bestowed upon her.

When a few days had passed, the king said to Mandio, 'I need some treasure.' So he gave him a good quantity. The king honoured him. Then again he asked, and again it was given. He lavishes the greatest favour and consideration on the thief. In this way he made him give all his wealth. He asks his sister. She said, he had just so much property. Then he caused all this wealth to be given away according to a list previously announced, and Mandio he had impaled.

Jain Mahārāṣṭri.] Extract No. 16.

Domuha.

[Jacobi's No. V.]

Sampai Dummuha-carīyaṃ.¹ atthi ih' eva Bhārahe vāse Kampillaṃ nāma puraṃ. tattha Hari-kula-vaṃsa-sambhavo Jao nāma rāyā. tassa Guṇamālā nāma bhāriyā. so ya rāyā tie saha rajja-sirim aṇuhavanto gamei kālāṃ. annayā atthāṇa-maṇḍava-ṭṭhienā pucchio dūo:² kiṃ n'atthi mama, jaṃ anna-rāiṇaṃ atthi? dūeṇa bhaṇiyaṃ: deva, citta-sabhā tumha n'atthi. tao rāiṇā āṇattā thavaṇo,³ jahā: lahuṃ citta-sabhaṃ kareha! āesaṇāṇantaraṃ samādhattā.⁴ tattha dharaṇie khannamāṇie kammagarehiṃ⁵ paṇama-diṇe savva-ṛayaṇāmao jal-aṇo-vva teyasā jalanto diṭṭho mahā-maudo, sa-harisehiṃ siṭṭho⁶ Jaya-rāiṇo. teṇa vi parituṭṭha-maṇeṇaṃ nandī-rava-puvvayam uttārio bhūmi-vivarāo. pūiyā thavai-m-āiṇo⁷ jahā'riha-vattha-m-āihiṃ. theva-kāleṇa⁸ vi nimṃyā uttunga-

¹ Sampai "now" (*samprati*). Dummuha=Do-muha 'two-faces.'

² atthāṇa 'audience hall' (*ā + sthā*). dūo 'envoy.'

³ āṇattā 'commanded' (*ā + ṇā*) § 125. thavai 'architect' (*sthaṇi*).

⁴ samādhattā 'begun' past pass. part. (*saṃ + ā + dhā*) for dha becomes dha, compare § 7. The derivation from ārabdha is quite impossible.

⁵ dharaṇie khannamāṇie 'during the excavations.' kammagara 'workman,' cf. Asoga.

⁶ siṭṭho 'told' p.p.p. of sṛhai (*śiṣṭa *śāsati*) § 125.

⁷ thavai-m-āiṇo 'the architects, etc.' -m- is a sandhi consonant.

⁸ theva 'little' (Pali theva) ✓ *stip* 'drop.'

siharā citta-sabhā. sohaṇa-diṇe kao citta-sabhāe paveso. ārovio mangala-tūra-saddena¹ appaṇo uttiṇ'aṅge maudo. tap-pabhāveṇa do-vayaṇo so rāyā jāo. Ieṇa² tassa Domuhoti nāmaṃ kayam.

aikkanto koi kālo. tassa ya rāṇo satta taṇayā jāyā. duhiyā me n'atthi-tti Guṇamālā addhiṃ³ kareṭ. Mayaṇā'bhihāṇassa jakkhassa icchai uvāiyam.⁴ annayā ya pāriyāya-mañjarī-avalambha-suviṇa-sūiyā tise duhiyā jāyā. kayam ca vaddhāvaṇayam.⁵ dinnaṃ jakkhassa uvāiyam. kayam ca tīe nāmaṃ Mayaṇamañjarī. kameṇa ya jāyā jovvaṇ'atthā.

io ya Ujjenīe Caṇḍapajjoya-rāyā. tassa dūeṇa sāhiyam, jahā: rāyā domuho jāo. Pajjoṇa bhaṇiyam: kahaṃ? duēṇa bhaṇiyam: tassa eriso maudo atthi; tammi ārovie do muhāṇi navanti. maudass' uvariṃ Pajjoyassa lobho jāo. dūyam Domuha-rāṇo pesei:⁶ eyam mauda-rayanaṃ mama pesehi! aha na pesesi, jujjha-sajjo⁷ hohi! Domuha-rāṇā dūo bhaṇio Pajjoya-santio: jai mama jaṃ maggiyam deha, to aham avi maudaṃ demī. dueṇa. bhaṇiyam: kiṃ maggaha? rāṇā bhaṇiyam:

deha: Nalagiri hatthī

Aggibhirū tahā raha-varo ya |

Jāyā ya Sīvā devi

leh'āriya Lohajangho ya ||

eyam Pajjoyassa rajja-sīram. paḍigao dūo Ujjenim. sāhiyam Pajjoyassa Domuha-santiyam paḍivayaṇam. kuddho⁸ aīva Pajjoo, calio cauraṅga-baleṇa: donni lakkhā mayagālīpaṃ,⁹ donni sabassā rahāṇam, pañca ajuyāṇi hayāṇam,

¹ tūra 'musical instrument.'

² Ieṇā 'by the people' § 9.

³ addhi 'care, anxiety.' (*adhrti*.)

⁴ jakkhassa 'to a demon.' icchai 'promises.' uvāiyam 'offering' (*upa + ā + kr*).

⁵ sūiyā 'revealed' (*sūc*). Saur. sūida. suviṇa 'dream.' pāriyāya = *pārijāta* "coral tree." vaddhāvaṇayam 'birth ceremony' *vardhāpma*.

⁶ pesei 'he sends.'

⁷ jujjha-sajjo 'ready for battle.'

⁸ kuddho "wroth."

⁹ mayagala 'elephant' (*madakula*).

satta koḍḍio payāi¹ jaṇāṇaṃ. aṇavaraya² -payāṇaehiṃ patto Pañcāla-jaṇavaya-sandhiṃ. iyaro vi Domuha-rāyā cauraṅga bala-samaggo³ nīhario nayarāo. gao paḍisammuaṃ Pajjoy-assa. Pañcāla-visaya-sandhiṃ raio garuḍa-vūho⁴ Pajjoṇa, sāgara-vūho Domuḥeṇa. tao saṃpalaggaṃ doṇha vi balāṇa jujjhaṃ. so maudā-rayāṇa-pahāveṇa ajeo⁵ Domuḥarāyā. bhaggaṃ⁶ Pajjoyassa balaṃ. bandhiūṇa Pajjoo pavesio nayaṃ. diṇṇaṃ caḷaṇe kaḍayaṃ.⁷ suheṇa tattha Pajjoya-rāṇo vaccai kālo.

annayā diṭṭhā teṇa Mayaṇamañjarī. jāo gāḍhā'ṇurāo. tao kām'agginaṃ ḍajjhamāṇassa cintā-saṃtāva-gayassa voliyā⁸ kahavi rāi. paccūse ya gao atthāṇaṃ. diṭṭho parimilāṇa-muha-sariro Domuha-rāṇā; pucchio sarīra-pauttiṃ, na dei paḍivayaṇaṃ. s'āsāṅkeṇa ya gāḍhayaraṃ puttḥo. tao dihaṃ nīsasiūṇa jampiyaṃ⁹ Pajjoṇa :

Mayaṇa-vasa-gassa, nara-vara vāhi-vighatthassa¹⁰ taha ya
mattassa ।

kuvīyassa marantassa ya lajjā dūrujjhiyā hoi ॥¹¹ [eyaṃ ।
tā jai icchasi kusalaṃ payaccha to Mayaṇamañjarīṃ
niya-dhūyaṃ¹² me nara-vara na desi pavisāmi jalaṇaṃmi ॥

tao Domuḥeṇa nicchayaṃ nāūṇa dinnā. sohaṇa-diṇa-mu-
hutte kayaṃ paṇiggahaṇaṃ. kaivaya-diṇehiṃ dhario,¹³
pūiūṇa visajjio, gao Ujjeṇiṃ Pajjoo.

¹ payāi 'footsoldier' (*padāti*).

² aṇavaraya 'incessant.'

³ samaggo 'complete.'

⁴ raio=*racito*. vūha 'order of battle' (*vyūha*).

⁵ ajeo 'invincible.'

⁶ bhaggaṃ 'broken.'

⁷ kaḍaya 'fetter' (*kaṭaka*).

⁸ ḍajjhamāṇa 'being consumed.' voliyā 'passed,' cf. *bolei*.

⁹ nīsasiūṇa 'sighing.' jampiyaṃ (*jalpitaṃ*) § 37.

¹⁰ vāhi 'illness' (*vyādhi*). vighattha 'consumed' (*vi + ghas*).

¹¹ kuvīa 'angry.' dūr-ujjhiya 'left far behind.'

¹² dhūyaṃ 'daughter,' dhūyā=M. dhūā Ś.Mg. dhūdā = *dhūtā from *dhuktā (Pischel, § 65).

¹³ dhario 'waited' (*dhṛ*).

annayā āgao Inda-mahūsavo. Domuha-rāiṇā āiṭṭhā¹ nāyara-jaṇā: ubbheha indakeum²! tao mangala-nandī-mahāraveṇa dhavala-dhaya-vaḍāho ḍoya-khiṇkhiṇī-jālā³ laṃkio⁴ avalambiya-vara-malla-dāmo maṇi-rayana-mālā-bhūsio ṇāṇaviha-palambamāṇa-phala-nivaha-ciñcaio⁵ ubbhio indakeu. tao naccanti natṭiyāo, gijjanti⁶ sukai-raiyā kavva-bandhā, naccanti nara-saṃghāyā, disanti diṭṭhi-mohaṇāiṃ indayālāiṃ, indayālāiṇo⁷ ya dijjanti tambol'āiṃ; khippanti kappūra-kuṇkuma-jala-chaḍā, dijjanti mahā-dāṇāiṃ, vajjanti muiṅgāi-āojjāiṃ.⁸ evaṃ mahā-moeṇa gayā satta vāsara. āgayā puṇṇimā. puio mahā-vicchaddēṇa⁹ kusuma-vatth'āiṃ Domuha-rāiṇā indakeū. mahā-tūra-raveṇa annaṃmi diṇe paḍio meṇiē. diṭṭho rāiṇā amejjha-mutta-duggandhe nivaḍio jaṇeṇa pariluppamāṇo ya.¹⁰ datṭhūṇa cintiyaṃ: dhir-atthu vijju.¹¹ reha-vva cañcalāṇaṃ pariṇāma-virasāṇaṃ riddhīṇaṃ. eyaṃ cintayanto saṃbuddho, patteyabuddho¹² jāo. pañca-muṭṭhiyaṃ loyaṃ kāūṇa pavvaio.¹² *uktam ca* :

¹ āiṭṭhā 'commanded' (ā + diś).

² ubbheha 'erect' imperat. from ubbhei 'erects' from ubbha = ūrdhva (also uddha uḍḍha). For dhv becomes bbh compare dv becomes bb. bārasa 'twelve' = (dvādaśa). -keuṇ 'banner.'

³ dhaya = dhvaja. vaḍāho (-paṭāka). ḍoya "dāruhasta"? 'clapper.'

⁴ ciñcaio 'adorned,' Pkt. root.

⁵ gijjanti 'are sung' § 135.

⁶ indayālāiṇo 'magicians.'

⁷ khippanti pass. of khivai 'throws' § 135. chaḍā 'abundance (chaḍā). vajjanti 'are sounded' (vādyante). muiṅga 'drum.' āojja 'musical instrument' ātodya.

⁸ vicchaddā 'liberality' (vi + chrd).

⁹ amejjha 'impurity' (amedhya), mutta = mutra, pariluppamāṇa 'being destroyed.'

¹⁰ vijju "lightning."

¹¹ patteya-buddho = pratyeka-buddho one who obtains enlightenment all alone. By analogy with paccūsa, etc., one might expect *paccēya (cf. Pali paccēko).

Pischel (Gr. § 281) explains patteya in this phrase, patteyaṃ (= "pratyekam") and patti in M. pattiaī AMg. pattiyaī Ś. Mg. pattiādi = "pratiyūti" as being derived not from prati but from *parati *parti, and compares Greek porti beside the ordinary protī.

¹² muṭṭhiya 'handful.' pavvaio 'he entered the Order' (pra + vraj).

jo indakeū suyalamkiyaṃ taṃ datṭhaṃ paḍantaṃ paviluppamāṇaṃ
riddhiṃ ariddhiṃ samupehiyāṇaṃ Pañcāla-rāyā vi samikkha¹ dhammaṃ ।

Domuha.

[Now comes the story of Double-face.]

In this land of Bhārata there is a town called Kampilla. There was a raja named Jaya born of the lineage of Hari. His wife was Guṇamālā. And he passed the time together with her enjoying his royal fortune. One day in the pavilion of the audience hall he asked an envoy. "What do I lack, that other kings have?" The envoy said, "Your Highness has no picture-gallery." Then the raja commanded his architects, saying, 'Quickly build a picture-gallery.' They started work immediately on the command. While the excavations for this work were going on, the workmen found on the fifth day a great diadem of all sorts of gems flashing with brilliance like fire, and in great glee reported this to Raja Jaya. He was very pleased, and had it taken out of the hole in the ground, after the recitation of a blessing. The architects and the rest were honoured with appropriate robes and the like. In a very short time a picture gallery with lofty pinnacles was completed. On an auspicious day came the opening ceremony. To the sound of happy music the raja placed the diadem on his head, and so shone with the light of a double countenance. So the people dubbed him "Double-face."

Some time passed. and there were born to the raja seven sons. Guṇamālā grieved that she had no daughter, and promised an offering to a demon named Mayanā. And then was born a daughter revealed to her in a dream of conceiving a cluster of the Coral Tree. The birth ceremony was per-

¹ samupehiyāṇaṃ gerund (*sam + ut + preks*) shortened for samuppe—to scan. This verse is in AMg. quoted from āvaśyaka-niryukti 17. 44. samikkha "samīkṣate," i.e. for samikkhai which is regularly contracted in AMg. verse to samikkhe, but this would not scan here.

formed, and the offering given to the demon. They named the baby Maṃjana Mañjarī, and in course of time she grew to maid's estate.

Now king Candra-Pradyota of Ujjain was told by an envoy that the raja had become double-faced. "How?" asked Pradyota. The envoy said, "He has such a diadem, on putting it on he has two faces." Pradyota was filled with desire for that diadem. He sent a messenger to King Domuha, "Send me that jewel of a diadem! If you don't send it, prepare for battle." King Domuha said to Pradyota's messenger, "If you give me what I ask, I will give the diadem." The messenger said, "What are you asking?" The raja said, "Give me—there's the elephant Nalagiri, and the excellent chariot Agnibhīru, and the consort Queen Sīvā, and the writer Lohayaṅgho."

This was the cream of Pradyota's kingdom. The messenger returned to Ujjain, and told Pradyota Domuha's answer. Pradyota was exceedingly angry and set out with an army of the four arms: two lakhs of elephants, two thousand chariots, fifty thousand horse, and seven krores of footsoldiers. He reached the frontier of the Pañcāla country by forced marches. King Domuha on the other side came out of the city with all his army, and went to meet Pradyota. On the Pañcāla frontier Pradyota took up the "Garuḍa" formation, and Doubleface the "Ocean" order. Then both forces joined issue. Through the puissance of that jewel of a diadem Doubleface was invincible. Pradyota's force was broken. Pradyota was bound and brought into the city. A ring was fixed on his foot. And there king Pradyota quietly passed his days.

One day he saw Maṃjana-mañjarī. He became deeply enamoured. Then consumed with the fire of love, and fallen into a fever of thought he passed the night as best he could. King Domuha noticed his pale face and emaciated form, and asked what ailed him. He gave no answer. He was anxiously questioned more closely. Then with a deep sigh Pradyota quoted—

“ The man in the power of Love, good sir, the man that is drunk or consumed by disease, he that’s wroth, and he that is on the point of death—has left modesty far behind. So if you wish your own good, vouchsafe me this *Mayaṇamañjari*: if you give me not your own daughter, good sir, I shall enter the fire.”

So Domuha, perceiving his determination, gave her to him. The wedding was celebrated on an auspicious day and hour. After staying some days Pradyota, having paid his respects and taken his departure, went to Ujjain.

One day there came the Great Indra Festival. Domuha instructed the citizens to raise an Indra Banner. Then the Banner was erected with a great roar of auspicious blessings, with white pennons and flags, adorned with a chain of bells and their clappers, hung with fine festoons, decorated with strings of jewels and gems, and laden with an abundant variety of pendent fruits. Then the dancers danced; poems composed by good poets were sung, crowds of people danced, dazzling illusions are shown, and the magicians are given betel and the like. Quantities of camphor, saffron and water are thrown in the air, masses of alms are given away, the bands crash with drums and the rest. Thus in great delight pass seven days. The full-moon came. King Domuha honoured the Indra-Banner with great liberality, with flowers, robes and the like. On another day with a great roar of music down it fell on the ground. The king saw it fallen in a place foul with dung and dirty water, and plundered by the people. Seeing this he reflected—“ Out on the pomps of this world fleeting as a flash of lightning, ending in disgust!” As he thought thus he was enlightened, and became a Pratyeka-Buddha. Regarding the world as but five fist-fulls he entered the Order. ’Tis said :

“ What was an Indra-Banner, that he saw adorned, but fallen and plundered.

“ And perceiving the pomp that was no pomp, Pañcāla’s king discovered the Law.”

Jain Māhārāṣṭrī.] Extract No. 17.

From an inscription found near Ghaṭayāla, a village situated about twenty miles north of the city of Jodhpur. Text and translation published in the Journal of the Royal Asiatic Society 1895, Vol. 27, p. 513. The inscription is dated Saṃvat 918. This probably refers to the Vikrama era, and is equivalent to about 861 A.D. It records that a chief named **Kakkuka** founded a Jain temple, established a market, and erected two pillars.

Om. Saggāpavagga-maggaṃ paḍhamam saḷalāṇa kāraṇam
devam ।

ṇisesa-duria-dalaṇam parama-gurum ṇamaha Jiṇa-ṇāhaṃ ॥ 1.

Rahu-tilao paḍihāro āsī Siri-Lakkhaṇo tti Rāmassa ।

teṇa Paḍihāra-vanso samuṇṇam ettha sampatto ॥ 2.

vippo Hariando bhajjā āsī tti khattiā Bhaddā ।

tāṇa suo uppaṇṇo vīro Siri-Rajjilo ettha ॥ 3.

assa vi Nārahada ṇāmo jāo Siri-Nāhado tti eassa ।

assa vi taṇao Tāo, tassa vi Jasa-vaddhaṇo jāo. ॥ 4.

assa vi Candua-ṇāmō uppaṇṇo Silluo vi eassa ।

Jhoṭo tti tassa taṇuo, assa vi Siri-Bhilluo cāi ॥ 5.

Siri-Bhilluassa taṇuo Siri-Kakko guru-guṇehi gāravio ।

assa vi Kakkua-ṇamo Dullahadevie uppaṇṇo ॥ 6.

Isiviāsaṃ hasiaṃ, mahuraṃ bhaṇiaṃ, paloiaṃ sommaṃ ।

ṇamaḷam jassa ṇa dīṇam ro[so] theo, thirā mettī ॥ 7.

ṇo jampiaṃ, ṇa hasiaṃ, ṇa kaḷam, ṇa paloiaṃ, ṇa sambha-
riaṃ ।

ṇa thiaṃ, ṇa paribbhamiaṃ, jeṇa jaṇe kajja-parihīṇaṃ ॥ 8.

sutthā dutthā vi paḷā ahamā taha uttimā vi sokkheṇa ।

jaṇaṇi vva jeṇa dhariā ṇiccaṃ ṇiḷa-maṇḍale savvā ॥ 9.

uaroḥa-rāa-macchāra-lohehim i ṇāḷa-vajjiaṃ jeṇa ।

ṇa kao doṇha viseso vavahāre kavi¹ manāyam pi ॥ 10.

diavara-diṇṇāṇujjaṃ jeṇa jaṇam raṇḷiṇa saḷalam pi

ṇimmacchareṇa jaṇiaṃ dutthāṇa vi daṇḍa-ṇiṭṭhavaṇaṃ ॥ 11.

¹ Read *kori* or *kahari*.

dhana-riddha-samiddhāṇa vi paūrāṇaṃ piakarassa abbhahiaṃ |
lakkhaṃ saṃāṇa sarisantanaṇa taha jeṇa ditthāṃ || 12.

ṇava-jovvaṇa-rūa-pasāhieṇa siṅgāra-guṇa-garukkeṇa |
jaṇa-vaṇa-ṇijja-malajjaṃ jeṇa jaṇe ṇeṇa saṇcariaṃ || 13.

bālāṇa gurū taruṇāṇa taha sahī gaṇṇavaṇāṇa taṇao vva |
iṇṇa-sucariehi ṇiccaṃ jeṇa jaṇo pāllo savvo || 14.

jeṇa ṇamanteṇa saṇṇā sammāṇaṃ guṇaṭhuṃ kuṇanteṇa |
jampanteṇa ṇa laliaṃ diṇṇaṃ paṇaṇa dhana-ṇivahaṃ || 15.

Marumāḍa-Valla-Tamaṇi-pariaṇkū-ajja-Gujjarattāsu |
jaṇo jeṇa jāṇāṇaṃ sac caria-guṇehiṃ aṇurāo || 16.

gahīṭṭa gohaṇāṃ, girimmi jālāu[lā]o palllo |

jaṇāo jeṇa visame **Vaḍaṇāṇaṇa-maṇḍale paṇaḍaṃ** || 17.
ṇiluppula-dala-gandhā rammā māyanda mahua-vindehiṃ |

vara-icchu-paṇṇa-cchaṇṇā esā bhumī kaṇṇa jeṇa || 18.

varisa-saesu a ṇavasum aṭṭhārasam'aggalesu Cettammi |
ṇakkhatte vihu-hatthe Buhavāre dhavala-bāe || 19.

siri-Kakkueṇa haṭṭaṃ mahājaṇaṃ vipa-paṇai-vaṇi-bahulaṃ |

Rohinsakūa-gāme ṇivesiaṃ kitti-viddhie || 20.

Maḍḍoarammi ekko, bho **Rohinsakūa-gāmammi** |

jeṇa jasassa va puṇjā ee tthambhā samutthaviā || 21.

teṇa siri-**Kakkueṇaṃ** Jīṇassa devassa duria-ṇiddalaṇaṃ |
kāraviam acalam imam bhavaṇaṃ bhattie suha-jaṇaṇaṃ || 22.

appiam eam bhavaṇaṃ siddhassa **Dhaṇēsarassa** gacchammi |
taha santa-Jamba Ambaṇa-vaṇi-Bhāuḍa-pamuha-goṭṭhie || 23.

Notes.—Verse 1. Apavagga 'final beatitude' (*apa + vri*). ṇi-
sesa 'all' (*nihsesa*) § 63. *durita* 'sin.'

V. 2. -paḍihāro 'door-keeper,' or name of clan. vasso, better
spelling vaṃso.

V. 3. bhajjā 'wife' § 50.

V. 5. Inscription has -ṇamā a mistake for -ṇāmo as in the next
verse. cāi 'generous' (= *tyāgi*) cf. AMg. catta =
tyakta. § 44. § 119. gāravio means *gauravitaḥ*
'highly esteemed' cf. M. AMg J.M. gārava for M. S.
gorava (= *gaurava*): Pali garu; Skt. *garīyas*.

V. 7. ṇamaṇam perhaps corrected to ṇamiṇam 'meekness.'
theo = thevo 'little.'

- V. 9. paṃā = *prajāh*, ṇiya = *niṇa*.
- V. 10. nara 'favour' or 'ill-will, obstructiveness' (*upa + rudh*).
macchara 'envy' cf. vaccha § 39. i = *iti*. In AMg.
ti after a long vowel becomes i (Pischel § 93). In
JM. —im pi is more usual.
- V. 11. dia 'twice-born.' § 42. ṇiṭṭhavaṇaṃ 'infliction'
(*niḥ + sthāpanam*) for short vowel cf. thavei = *sthā-*
payati. § 67.
- V. 12. paūra = *S. pora* (= *paura*) § 61. abbahiaṃ = *abhyadhi-*
kam. Kielhorn suggested sarisattaṇaṇca. = **sa-*
dr̥satvanam ca; -ttaṇa = vedic -*tvana* is common
instead of -*tva*. (His translation of this verse is ten-
tative and he notes that the wording of the original
may be wrong.)
- V. 13. garukka 'heavy with,' 'full of' = **garukya* cf. Pali
garu; Skt. *guruka* (Pischel § 299). jaṇavaṃ = *jana-*
pada. ṇijja = *nedyā* 'to be blamed.' ṇeṃa = *naiva*.
- V. 14. gaṃa-vaṃa 'aged' (= *gata-vayas*) iṃa, JM. AMg. = *iti*.
- V. 15. saṃā = *sadā*. paṇai = *praṇayin*.
- V. 16. Marumāḍa prob. = Mārwar. Gujjara = *Gurjara* 'Gūjar.'
Here we have an older form of the modern 'Gujerāt.'
-pariaṇkā ajja has not been explained.
- V. 17. gohaṇa 'herd,' *go-dhana*. palli 'hamlet.' jālāula = *jvā-*
lākula, paṃaḍam = *prakaṭam*, M. paḍa AMg. pāgaḍa.
- V. 18. māṃanda 'mango tree' (*mākanda*).
- V. 19. aggala (= *argala*) used technically in dates, see *Indian*
Antiquary, vol. xix, p. 61, note 52. vihu 'moon.'
hattha = *Hasta* the constellation. bia 'second,'
AMg. JM. biya biya.
- V. 20. mahājaṇaṃ as an adjective 'for merchants.' payāi
'foot soldier,' also payāi (*padāti*).
- V. 23. appiaṃ (*arpita*). gaccha 'series,' 'lineage,' i.e. 'school.'
goṭṭhi 'society.'

*Translation.*¹—Om! Bow to the lord of the Jinas, who is the

¹ Follows what is apparently Kielhorn's. J.R.A.S. quoted above.

path to heaven and beatitude, the god who is the first cause of all things, the destroyer of every sin, the supreme preceptor.

- V. 2. The glorious Lakṣmaṇa, the ornament of the Raghus, was Rāma's doorkeeper; hence the *Pratihāra* clan has attained here to eminence.
- V. 3. There was a Brāhman named *Haricandra*; his wife was *Bhadrā* of the Kshatriya caste. To them a valiant son was born, named *Rajjila*.
- V. 4. To him, again, *Narabhata* was born, and to him *Nāhaḍa* (= *Nāgabhata*); his son was *Tāta*, and his son, *Yaśo-vardhana*.
- V. 5. To him *Canduka* was born, and to him *Silluka*; his son was *Jhoṭo*, and his, the generous *Bhilluka*.
- V. 6. *Bhilluka*'s son was *Kakko* highly esteemed for his noble qualities; and to him was born from *Durlabhadevī*, **Kakkuka**.
- V. 7. His smile is [like a] slightly opening [flower-bud], his speech sweet, his glance benign, his meekness not timid, his anger slight, his friendship firm.
- V. 8. He never has spoken, or smiled, or acted, or looked, or remembered a thing, without benefiting mankind.
- V. 9. Like a mother he constantly has kept in comfort all the people in his dominion, the poor and the prosperous, the lowest as well as the highest.
- V. 10. And never has he, departing from what was right, through favour, affection, envy, or greed, made the slightest difference between the parties in a suit.¹
- V. 11. Following the advice given by the best of the twice-born, he has pleased everybody, and free from passion has also caused punishment to be inflicted on the wicked.
- V. 12. Even to citizens possessed of abundance of wealth he has assigned more than his revenue (?), a lakh and a hundred and the like (?)²

¹ K. "transaction."

² "As much as was suitable (?)"

- V. 13. Though adorned with the freshness of youth and beauty, and full of the sentiment of love, he never has behaved to people so as to incur men's reproaches, or without modesty.
- V. 14. To children like a *guru*, to young men like a friend, and to the aged like a son, by such good conduct has he constantly cherished everyone.
- V. 15. Always showing respect with politeness, praising virtues, and speaking pleasantly he has given an abundance of wealth to those attached to him.
- V. 16. By his good behaviour and virtues he has won the affection of the people in Marumāḍa, Valla, Tamani,(?) and Gujarat.
- V. 17. He has taken away the herds of cattle and has made a conspicuous illumination¹ of the villages on the mountain in the rugged *Vaṭanānaka* district.
- V. 18. This land he has made fragrant with the leaves of blue lotuses, and pleasant with groups of mango and *mu-dhuka* trees and has covered it with the leaves of excellent sugar-cane.
- Vv. 19 and 20. And when nine hundred years were increased by the eighteenth, in Caitra, when the moon's nakshatra was Hasta, on Wednesday, the second lunar day of the bright half, the illustrious Kakkuka, for the increase of his fame, founded a market, fit for traders, crowded with Brāhmans, soldiers, and merchants at the village of *Rohinsakūpa*.
- V. 21. He has erected like heaps of his renown these two pillars, one at Maḍḍoara, and another at the village of *Rohinsakūpa*.
- V. 22. This illustrious *Kakkuka* piously has caused to be built this imperishable temple of the god Jina, which destroys sin and creates happiness.

¹ K. "has boldly destroyed by fire."

V. 23. And he has entrusted this temple to the community presided over by the ascetics Jamba and Ambaṣya (?) and the merchant Bhākuṭa (?) in the *gaccha* of the holy *Dhaneśvara*.

Jain Mahārāṣṭrī. Extract No. 18.

From story of **Kālakācārya**. Jacobi Z.D.M.G. Vol. 34 (1880), p. 262.

Failing to influence Gandabhilla the wicked King of Ujjain, who had the nun Sarasvatī conveyed into his harem, and then refused to give her up, Kālakācārya, the saintly brother of the nun, went abroad to contrive Gandabhilla's overthrow.

taṃ ca kuo vi nāūṇa niggao nayarīo sūrī, aṇavarayaṃ ca gacchanto patto Saga-kūlaṃ nāma kūlaṃ.¹ tattha je sāmanta, te Sāhiṇo bhaṇṇanti; jo sāmanta-'hivai sayala narin-da-vanda-eūḍamaṇi so Sāhānusāhi bhaṇṇai.² tao Kālaga-sūrī ṭhio egassa sāhiṇo samīve, āvajjio³ ya so manta-tantāhiṇi. io ya aṇṇayā kayāi⁴ tassa Sāhiṇo sūri-samanniyassa harisabhara-nibbharassa nāṇāviha-viṇoehiṃ ceṭṭhamāṇassa⁵ samāgao paḍihāro, vinnattaṃ ca teṇa, jahā: "sāmi! Sāhānusāhi-dūo duvāre ciṭṭhai." Sāhiṇā bhaṇiyam: "lahum pavesehi." pavesio ya vayaṇeṇa antaram eva nisanno ya diṇṇāsane. tao dūeṇa samappiyam uvāyaṇam⁶ taṃ ca daṭṭhūṇa nava-pāusa⁷. kāla-nahayalam va andhāriyam vayaṇam Sāhiṇā. tao

¹ kuo vi = *kuto'pi*. nāūṇa √jñā, JM. usually does not cerebralise initial n. Saga-kula 'the shore (land) of the Śakas' for the form cf. Asoga.

² ahivai "overlord" Sāhi-*sāhi*, i.e. Pers. *šāh* or *šāhi*. This word, and also *šāhānusāhi* = Pers. *šāhanšāh* 'King of Kings,' occur in the Allahabad *praśasti*. (Fleet, Gupta Inscriptions, No. 1, Samudra). The context there indicates the use of these two terms in the West of India in connection with the Śakas.

³ āvajjio ā + *vrj*.

⁴ itas ca-*anyadā kadācit*.

⁵ 'busyng himself' (*ceṣṭi*).

⁶ 'gift'

⁷ pāusa 'rains' (*prāvṛṣa*).

cintiyaṃ : “ hanti kāmam apuvva-karaṇam uvalakkhijjai,¹ jao sāmī-pasāyaṃ āgayaṃ datthūṇa jalaya-damsaṇeṇam va sihiṇo harisa-bhara-nibbharā jāyanti sevayā, so sāma-vayaṇo dīsai. tā pucchāmi kārāṇam ” ti. etth’ antarammi Sāhi-purisa-damsiya-vidāhare² gao dūo. tao pucchiyaṃ sūriṇā : “ hanta, sāmī-pasāe samāgae kim uvviggo viva lakkhiyasi ? ” teṇa bhaṇiyaṃ : “ bhayavaṃ, na pasāo, kiṃ tu kovo samāgao : jao amha pahū jassa rūsai, tassa nām’ aṅkiyaṃ muddiyaṃ churiyaṃ paṭṭhavei.³ tao keṇai kārāṇeṇa amho’ varim⁴ rūsiūṇa pesiyā esā churiyā. eīe ya appā amhehiṃ ghāiyavvo :⁵ ugga-daṇḍo tti kāūṇa na tav-vayaṇe viyāraṇā kāyavvā.” sūriṇā bhaṇiyaṃ : “ Kiṃ tujjha ceva ruṭṭho, uyāhu⁶ annassa vi kassa vi ? ” sāhinā bhaṇiyaṃ : “ mama vajjiyāṇam aṇṇesiṃ pi pañcāṇau-rāṇam, jao dīsai chan-nauiṃ imīe satthiyāe aṅko ” tti.⁷ sūriṇā jampiyaṃ : “ jai evaṃ, tā mā appāṇam viṇāsehi.” teṇa bhaṇiyaṃ : “ na pahūṇā ruṭṭheṇa kula-kkhayaṃ antareṇa chuṭṭijjai⁸; mae puṇa maṇa sesakulassa khemaṃ bhavai.” sūriṇā bhaṇiyaṃ : “ jai vi evaṃ, tahiā vi vāharesu⁹ niya-dūya-pesaṇeṇa pañcanauyaṃ pi rāyāṇo : jeṇa Hinduga-desam vaccāmo.”¹⁰ tao teṇa pucchio dūo, jahā : “ bhaddā ! ke te anne pañcāṇau rāyāṇo, jesiṃ kuvio devo ? ” teṇa vi savve niveiyā. tao dūyaṃ visajjiūṇa savvesiṃ pi pesiyā patteyaṃ¹¹ niya-dūyā, jahā : “ samāgacchaha mama samīve, mā niya-jīviyāṃ pariccayaha, ahaṃ savvattha bhali-

¹ hanti=hanta. uvalakkhijjai pass. of uvalakkhei (*upa + lakṣ*).

² -vidāhara apparently “ rogues’ hall ” (**viṭa-ghara*).

³ paṭṭhavei ‘ sends ’ caus. (*pra sthā*).

⁴ uvariṃ=uvari.

⁵ eīe ins. fem. ‘ with this. ’ ghāiyavva fut. part. from caus. of *han*.

⁶ uyāhu ‘ or ’ (*utāho*).

⁷ chan-nauiṃ 96th. satthiā ‘ weapon ’ (*śāstrikā*). ‘ for the number of this weapon appears as 96th. ’

⁸ chuṭṭijjai pass. *chuṭ* cut off, leave off cf. H. chuṭṇā, chuṭṭi.

⁹ vāharesu ‘ summon ’ (*vi + ā + hr*).

¹⁰ Hinduga=Pers. Hinduk. vaccāmo “ we are going.”

¹¹ ‘ severally ’ *pratyekam*.

ssāmi.”¹ tao te dupariccay-aṇiyattaṇṇā² pāṇānaṃ savva-sāmaggiṃ kāūṇa āgayā jhaḍa tti³ tassa samīvaṃ, te ya samāgae daṭṭhūṇa teṇāvi pucchiyā suriṇo: “bhayavaṃ kiṃ amhehiṃ sampayaṃ kāyavvaṃ?” sūrihiṃ bhaṇiyaṃ: “sa-bala-vāhaṇā uttariūṇa Sindhūṃ vaccaha Hinduga-desāṃ. tao samāruhiūṇa jāṇavattesu⁴ samāgayā Suratṭha-visae. etth’ antarammi ya samāgao pāusa-samao; tao duggamā magga tti kāūṃ Suratṭha-visao chaṇṇaui-vibhāgehiṃ vibhaṇṇiūṇa tṭhiyā tatth’ eva.

[Then came the Autumn—elaborately described.]

evaṃvihaṃ ca saraya⁵-kāla-sirim avaloiūṇa niya-samīhiya-siddhi-kāmeṇa bhaṇiyā te Kālaya-sūriṇā, jahā: “bho, kim evaṃ nirujjamā ciṭṭhaha?” tehiṃ bhaṇiyaṃ: “āisaha kiṃ puno karemo” sūriṇā bhaṇiyaṃ: “giṇhaha Ujjeṇiṃ, jao tie paḍibaddho pabhūo Mālava-deso: tattha pajjattīe tumhāṇaṃ nivvāho⁶ bhāvissai.” tehiṃ bhaṇiyaṃ: “evaṃ karemo: paraṃ n’atthi sambalayaṃ, jamhā⁷ eyammi dese amhāṇaṃ bhoyāṇa mettāṃ ceva jāyaṃ.” tao sūriṇā joga-cuṇṇa-cahuṇṭhiyā-metta-pakkheveṇa suvaṇṇi-kāūṇa savvaṃ kumbhakārā-vahaṃ bhaṇiyā:⁸ “evaṃ sambalaṃ giṇhaha” tao te taṃ vibhaṇṇiūṇa savva-sāmaggiṃ patṭhiyā Ujjeṇiṃ pai.⁹ antare ya je ke vi Lāḍaya-visaya-rāyāṇo, te sāhettā¹⁰ pattā Ujjeṇi-visayasandhiṃ. tao Gaddabhillo parabalaṃ āgacchantāṃ

¹ bhalissāmi fut.: of bhalai=bharai., either from \sqrt{bhr} ‘take care of’ or from *smṛ* through **mharai*.

² =*duḥparityajanīyatvāt*.

³ *jhaḍ itī*.

⁴ jāṇapavatta ‘vessel’ (*yānapātra*), § 92.

⁵ saraya ‘autumn’ (*śarad*).

⁶ nivvāho ‘abundance, livelihood’ (*nirvūha*). pajjattī ‘sufficiency’ (*paryāpti*).

⁷ sambalayaṃ ‘stores, supplies’ (*sambalam*). jamhā abl. sing. (*yas māt*) used adverbially ‘since.’

⁸ cuṇṇa ‘powder’ H. cūn. cahuṇṭhiyā (?) Unexplained.

⁹ pai=*prati*.

¹⁰ sāhettā gerund of sāhei=sāhai (*śāsati*) ‘telling, summoning.’ Lāḍaya, i.e. Lāṭa=S. Gujerat.

soūṇa mahābala-sāmaggiṇe niggao patto ya visaya-sandhiṃ.
tao doḥaṃ pi dapp'-uddhara -sennāṇaṃ laggam āohaṇaṃ.¹

Translation.

When the sage by some channel came to know of this, he departed from the city, and travelling without stopping he came to the land called the Land of the Śakas. Those who are chiefs there, are called Shāhis, and he that is overlord of the chiefs, the crest-jewel of the whole bevy of princes, is styled Shāhanshāhī. Then the Kālaka sage abode with one of the Shāhis, and won his favour by charm and spell. Now once upon a time when this Shāhi was with the sage and full of great delight was passing the time with various amusements, the porter entered and made this announcement, "My lord, a messenger from the Shāhanshāhī is standing at the door." The Shāhī said: "Bring him in at once." At the word he entered and sat down on the seat given him. Then the messenger handed over a present. At the sight of this the Shāhi's face grew black as the sky at the beginning of the rains. Then thought (the sage), "Well, surely this seems an extraordinary thing; for servants when they see a mark of favour sent by their master become filled with great joy—but his face is black as thunder. I will ask him the reason." Meanwhile the messenger went to the quarters (?) shown him by the Shāhi's people. Then the sage asked: "Come now, why do you seem distressed at the coming of a favour from your lord?" He replied: "Your Reverence, this is no favour, but a mark of his anger that has come. For with whomever our king is wroth, to him he sends a dagger marked with his name, so for some reason or other being wroth with us, he has sent this dagger; and with this same must I slay myself. His word may not be gainsaid under pain of dreadful punishment." The sage said: "Is he wroth with you only, or with some other also?" The Shāhī said: "With ninety-five other kings besides myself for the weapon is marked with the number 96."

¹ uddhara = *uddhura*. āohaṇa 'battle' (ā + *yudh*).

Quoth the sage: "If that is so, do not do away with yourself." The other said: "When the king is enraged, he does not stop short of destroying a family, but when I am dead, the rest of my family will be left in peace." The sage said: "If that is so, send the word to all the ninety-five kings by your own messenger, that you are going to the Hinduk country." Then he questioned the messenger thus, "Good sir, who are the other five and ninety kings with whom His Majesty is angry?" He gave all their names. Then dispatching a messenger he sent his own message to them all severally, saying, "Come to me, do not abandon your lives, I will take thought for everything." Then they came to him straightway with all their gear, for it is hard for a man to abandon his life, and seeing they had arrived, he asked the sage: "Your Reverence, what are we to do now?" The sage replied: "Cross the Indus with troops and transport and go to the Hinduk country." Then they embarked on vessels and reached the district of Surat, and in the meanwhile the rainy season arrived. Then finding the roads were difficult, they divided the district of Surat into ninety-six parts and stayed there.

Observing the glory of the autumn season as described above, the Kālaka sage, with the desire of fulfilling his own wish, said to them: "Ho, why are you idling here?" Said they: "Direct us what we should do."

The sage said: "Capture Ujjain, for that is the key to the Mālava country; there you will find subsistence in abundance." They said: "We will do so; but we have no supplies, for in this country we have obtained barely enough to eat."

Then the sage turned all the potters' stuff into gold by simply sprinkling it with magic powder and said to them: "Take this as supplies."

So they divided it and with all their gear set out for Ujjain. And meantime all the kings of the Lāṭa region, these they summoned and arrived at the frontier of the Ujjain country.

Then Gandabhilla, hearing of the approach of a hostile army,

went out with a great army all complete and reached the frontier. Then began a battle between the two armies swelling with pride.

Ardha-Māgadhi.] Extract No. 19.

Udāyaṇa.

[Jacobi No. III, Portions.]

(p. 28) teṇaṃ kālēṇaṃ teṇaṃ samaeṇaṃ Sindhu-Sovīresu jaṇavaesu Vīyabhae nāmaṃ nagare hotthā;¹ Udāyaṇe nāma rāyā, Pabhāvaī devī. tise jetṭhe putte Abhiī nāma juvva-rāyā hotthā; niyae bhaiṇeje² Kesī nāma hotthā. se naṃ Udāyaṇe rāyā Sindhu-Sovira-pamokkhāṇaṃ³ solasaṇhaṃ jaṇavayāṇaṃ Vīyabhaya-pamokkhāṇaṃ tiṇhaṃ tevaṭṭhiṇaṃ nayara-sayāṇaṃ⁴ Mahaseṇa-pamokkhāṇaṃ dasaṇhaṃ rayaṇaṃ baddha-mauḍāṇaṃ viiṇṇa seya-cāmara-vāya-vīyaṇāṇaṃ annesiṃ ca rāīsara-talavara-pabhiṇaṃ āhevaccam kuṇamāṇe viharai.⁵ evaṃ ca tāva eyaṃ.

* * * * *

The tale then switches into Jain Mahārāstri and tells of Kumāranandī the uxorious ('itthilolo') goldsmith who collected 500 wives at 500 of gold apiece, and was chosen as their lord by the demi-goddesses of Five-Rock Island. Eventually the story comes round to Udāyana, and we are told in Ardha-Māgadhi (i.e. scripture language), of his conversion.

(p. 32.) tae naṃ se Udāyaṇe rāyā annayā kayāi posaha-sālāe posahie ege abīe pakkhiyaṃ posahaṃ sammaṃ paḍijā-

¹ Vīyabhae = *Vītabhaya*, nom. sing. in *e* being a characteristic of this Prākṛit. hotthā 3rd sing. aor. ātm. of ho = *bhava*, used also of other persons and numbers.

² bhāiṇeja 'sister's son' (*bhāṇineya*). niyaya = niya 'own' (nija).

³ pāmokkha (*pramukha*).

⁴ tevaṭṭhi 'sixty-three' (also tesatṭhi) sayā 'hundred' *śata* § 112. Apparently means "of 363 towns."

⁵ viiṇṇa 'bestowed' (*vi + tr*). seya 'white' (*śveta*). vīyana 'fanning' (*vīj*). annesiṃ gen. pl. 'of other' (M. has aṇṇāṇaṃ). rāīsara 'princes' (*rājāsvara*). talavara "chief." talāro in Deśi-nūma-mūla = "nagarārakṣaka." āhevaccam 'overlordship' (*ādhipatyam*). kuṇamāṇe ātm. pres. part. of kuṇai.

garamāṇe viharai.¹ tao tassa puvvarattā'varatta-kāla-samayampi jāgariyaṃ karemaṇassa eyārūve ajjhatthie samuppajjitthā:² dhannā naṃ te gāma-nagarā, jāttha naṃ samane Vīre viharai, dhammaṃ kahei; dhannā naṃ te rāisara-pabhiṇo, je samāṇassa Mahāvīrassa antie kevali-pannattaṃ dhammaṃ nisāmenti,³ evaṃ pañcā'pūvayaṃ satta-sikkhāvaiyaṃ sāvaga-dhammaṃ duvālasa-vihaṃ⁴ paḍivajjanti, evaṃ muṇḍā bhavittā āgārāo aṇagāriyaṃ pavvayanti.⁵ taṃ jai naṃ samane bhagavaṃ Mahāvīre puvvāpupuvvīṃ dūijjamāṇe ih' eva Vīyabhae āgacchejjā,⁶ tā naṃ aham avi bhagavao antie muṇḍe bhavittā jāva pavvaejjā. tae naṃ bhagavaṃ Udāyaṇassa eyārūvaṃ ajjhatthiyaṃ jānittā Campāo paḍinikkhamittā, jeṇ' eva Vīyabhae nayare, jeṇ' eva Miyaṇe ujjāṇe, teṇ' eva viharai. tao paṇisā⁷ niggayā Udāyaṇe ya. tae naṃ Udāyaṇe Mahāvīrassa antie dhammaṃ soccā haṭṭha-tuṭṭhe evaṃ vayāsī:⁸ jaṃ navaraṃ jeṭṭha-puttaṃ rajje ahisiṇcāmi, tao naṃ tubbhaṃ antie pavvayāmi. sāmī bhaṇai: ahāsuhaṃ, mā paḍibandhaṃ karehi! tao naṃ Udāyaṇe ābhigīyaṃ haṭṭhi-ṛayaṇaṃ duruhittā⁹ sae gihe āgae. tao Udāyaṇassa eyārūve ajjhatthie

¹ kayāi 'kadācit.' posaha 'fast' (*upavasatha*) § 74. a-bhī 'without a second.' pakkhiyaṃ 'lasting a fortnight.' sammam (*samyak*). paḍi-jāgaramāṇe 'keeping vigil.' 'performing religious duty.'

² puvvaratta 'first part of the night, avaratta 'second half of the night.' karemaṇa atm. pres. part. from karei. eyārūva 'of this form.' ajjhatthie 'thought' (*ādhyātmiṇi*). samuppajjitthā. aorist (*sam + ud + pad*) cf. hotthā 'was.'

³ kevali 'supreme or absolute knowledge.' -pannattaṃ (*prajñaptam*). nisāmenti 'hear' (*ni + śam*).

⁴ apūvayaṃ 'ordinance' (*anuvrata*): 5 commands for laymen, Jain technicality. sikkhāvaiya 'precept' (**sīksūpadika*). duvālasa 'twelve.'

⁵ bhavittā gerund § 112. āgārā 'house.'

⁶ puvvāpupuvvīṃ 'in succession.' dūijjamāṇe 'wandering' (*du*) āgacchejjā, opt.

⁷ paṇisā 'community' (*pariśad*).

⁸ soccā 'having heard' (*śrutvā*). cf. caccara = *catvara*. J.M. haṭṭha = *hṛṣṭa*. vayāsī 'spoke.' aorist (*vad*).

⁹ ābhigīyaṃ (*ābhīyogika*) sometimes a kind of deity "belonging to the heavenly service." Here Jacobi suggests a *state* elephant. duruhittā 'having mounted' (**udruḥ* for *ud + ruḥ*). mucchie 'greedy' (*mūrch*).

jāe : jai naṃ Abhiṃ kumāraṃ rajje ṭhavittā pavvayāmi, to Abhiṃ rajje ya raṭṭhe ya jāva jaṇavac ya māṇussaesu ya kāmabhogesu mucchie aṇāyaṃ aṇavayaggaṃ saṃsāra-kantāraṃ aṇupariyaṭṭissai.¹ taṃ seyaṃ khalu me niyagaṃ bhāṇejjaṃ Kesīṃ kumāraṃ rajje ṭhavittā pavvattae.² evaṃ saṃpehettā³ sobhaṇe tihi-karaṇa-muhutte koḍumbiya-purise ya saddāvēttā⁴ evaṃ vayāsi : khippāṃ eva Kesissa kumārassa rāyā'bhiseyaṃ uvaṭṭhaveha!⁵ tao mahiddhī⁶ abhisitte Kesī kumāre rāyā jāe jāva pasāsemāṇe viharai. tao Udāyaṇe rāyā Kesīṃ rāyaṃ āpucchai : ahaṇ-naṃ, devāṇuppiya,⁷ saṃsāra-bha'uvviggo pavvayāmi. tao Kesī rāya koḍumbiya-purise saddāvēttā evaṃ vayāsi : khippāṃ eva Udāyaṇassa ranno mah'atthaṃ mah'arihaṃ nikkhamaṇā'bhiseyaṃ uvaṭṭhaveha! tao mahayā vibhūie abhisitte siviya'ārūḍhe⁸ bhagavao samīve gantūṇa pavvaie jāva bahūṇi cautttha-chatth'-atthama-dasama-duvālasamās'aḍḍhamās'āṇi tavo-kammāṇi kuvvamāṇe⁹ viharai.

(p. 34). tao se Udāyaṇe aṇagāre bahūṇi vāsāṇi sāmāṇa-pariyāgaṃ pāṇittā saṭṭhiṃ bhattāṃ aṇasaṇāe cheettā¹⁰ jass'

¹ aṇāyaṃ 'without beginning,' aṇavayaggaṃ 'without end,' lit. 'having the point not bent.' aṇupariyaṭṭissai 'will wander through' (anu + pari + vṛt).

² seyaṃ 'better' (śreyas). pavvattae, infin.

³ saṃpehettā 'having pondered over' (sam + pra + īkṣ). This treatment of kṣ especially in the root īkṣ is common in AMg. JM. aṇuppehanti = anuprekṣante. dāhīṇa = dakṣiṇa occurs also in M. and Śaur.

⁴ koḍumbiya 'belonging to the family.' saddāvēttā, gerund of saddāveī caus. of saddeī nominal from sadda (śabda).

⁵ khippāṃ eva (kṣīpraṃ eva) AMg. regularly lengthens a of final am before enclitic eva : juttāṃ eva = yuktam eva (Pischel § 28). uvaṭṭhaveha caus. (upa + sthā).

⁶ iddhi = riddhi.

⁷ devāṇuppiyā, voc. sing. deva + aṇuppiya.

⁸ siviya 'palki' (śibika).

⁹ kuvvamāṇe cf. karaṇāṇassa and kuṇamāṇe above.

¹⁰ sāmāṇa abstract of samana (śramaṇa). pariyāga 'wandering' means paryāya : another form is pariāya. Pischel doubts derivation from paryāyaka, suggests *pariyāva with ga for va (cf. AMg. juvala = yugala). so also AMg. JM. pajjava = paryāyā : JŚ. pajjaya. pāṇittā 'having ful-

aṭṭhāe¹ kirai nagga-bhāve muṇḍabhāve, taṃ aṭṭhaṃ patte
jāva dukkha-pahīṇe-tti.

* * * * *

tae ṇaṃ Abhi-kumārassa puṇṇarattāvaratta-kāla-samay-
aṃsi evaṃ ajjhatthie jāe: ahaṃ Udāyaṇassa jeṭṭhaputte
Pabhāvaie attae; maṃ rajje aṭṭhāvettā Kesim rajje ṭhāvettā²
pavvaie. imeṇaṃ māṇuseṇaṃ dukkheṇaṃ abhibhūe samāṇe³
Viyabhayāo niggacchittā Campāe Koṇiyaṃ uvasaṃpajjittāṇaṃ
viula-bhoga-samannāgae yāvi hotthā.⁴ se ṇaṃ Abhi-kumāre
samaṇo'vāsae⁵ abhigaya-jīvājive Udāyaṇeṇaṃ rannā samaṇu-
baddha-vere yāvi hotthā. tao Abhi-kumāre bahūiṃ vāsāiṃ
samaṇo'vāsaga-pariyāgaṃ pāṇittā addhamāsiyāe saṃlehaṇāe
tisaṃ⁶ bhattāiṃ cheettā tassa ṭhāṇassā'ṇāloiya-paḍikkante
kālaṃ kiccā⁷ Asurakumārattāe uvavanno. egam paliovaṃaṃ
ṭhi⁸ tassa; Mahāvidehe sijjhihi-tti.⁹

Translation.

Udāyaṇa.

At that period and at that very time there was a city Vita-
bhaya by name in the countries of Sindh and Sauvira. Udā-
yaṇa was the king thereof, and Prabhāvatī his queen. Her
eldest son was crown prince, Abhijit by name, and she had a
nephew named Keśi. Now that Udāyaṇa the king was wielding
the overlordship of sixteen countries whereof Sindh and

filled' (*pra + āp*). aṇasaṇa 'fasting.' cheettā 'having cut' cf. *chettum*
M. J. M. chēttūṇa (*chēttettā chetettā). aṭṭhāe 'on account of.'

¹ attae 'son' (*ātmajā*).

² ṭhāvettā. gerund caus. (*sthā*).

³ samāṇe 'being.'

⁴ uvasaṃpajjittāṇaṃ gerund (*upa + sam + pad*). samannāgaya 'pro-
vided with' (*sam + anu + ā + gam*). yāvi (*ca + api*).

⁵ samaṇovāsaya 'lay believer.'

⁶ saṃlehaṇā 'final mortification' (before death) *saṃlekhaṇā*. tisaṃ
'thirty.'

⁷ aṇāloiya 'unrepented' (*anālocita*) paḍikkante 'confessed.' kiccā
gerund (*kṛ*).

⁸ paliovaṃā = *palyopamā*, a very high number. ṭhi 'duration' § 12.

⁹ sijjhihi 'will be fulfilled.' fut. of *sijjhai*.

Sauvīra were the chief, of three hundreds of townships and sixty-three, with Vitabhaya as the chief, of ten crowned rajas of whom Mahāsenā was the chief, granted the right of fanning with white *chauris*, and of other princes, chiefs, and the like. And even so it was.

Now once upon a time that king Udāyaṇa fasted in the hall of fasting, all alone, a fast that lasted for a fortnight, duly performing his sacred duty. Now while he was keeping vigil in the middle of the night there came to him such a thought as this: rich are those villages and towns, wherein the ascetic Vīra dwells, and declares the law; rich are those princes and the like, who in the presence of the ascetic Mahāvīra hear the law perceived by absolute knowledge, who accept the Five Ordinances, the Seven Precepts and the Twelfefold Disciples' Law, and stripped of all leave their homes, and homeless enter into the Order. If now the holy ascetic Mahāvīra wandering from place to place should come here to Vitabhaya, then would I before the holy one strip me and enter the Order. Now the holy one knowing this thought of Udāyaṇa's departed from Campā and took up his abode near that very town of Vitabhaya, where the Deer-park was, and the community came out, and also Udāyaṇa. Then Udāyaṇa having heard the law in the presence of Mahāvīra was pleased and delighted and spake as follows:—"I will even now consecrate my eldest son in the kingship, and then will I enter the Order before thee." The master said: "Please make no obstacle!" Then Udāyaṇa mounted a splendid state elephant and went within his house. Then there came to Udāyaṇa such a thought as this: "If now I put Prince Abhijit on the throne, and enter the Order, then Abhijit on the throne, in the kingdom and the country, lusting among the human joys of passion will wander along through the wilderness of rebirth without beginning, without end, so is it better to place my nephew Prince Keśī on the throne before I enter the Order." Having pondered this over, on an auspicious lunar day, half-day and moment, he summoned the men of his household and spake thus: "Quickly prepare

the coronation of Prince Keśi.” Then with great pomp Prince Keśi became king, and continued reigning. Then king Udāyaṇa took leave of King Keśi: “I now, oh beloved of the gods, disquieted by the fear of rebirth, will enter the Order.” Then King Keśi summoned the men of his household and said: “Quickly prepare a rich and sumptuous ceremony of initiation for King Udāyaṇa.

Then was he consecrated with great *éclat*, and getting into a palanquin went into the presence of the holy one and entered the Order, and continued to perform many an act of penance, those of the fourth, sixth, eighth, tenth and twelfth months, those of the half-months and the like.

Then that Udāyaṇa having for many years fulfilled the ascetic’s vow of homeless wandering, and in his fasting having cut off sixty meals, he attained that end, for the sake of which a man becomes naked and shorn—release from pain.

Now in the middle of the night a thought occurred to Abhijit as follows: “I am the eldest son of Udāyaṇa, the son of Prabhāvatī. Setting me aside, he has set Keśi on the throne, and entered the Order. Overwhelmed by this human trouble, he left Vitabhaya and found his way to Konia in Campā where he was provided with plentiful enjoyments. Now that Prince Abhijit was a lay believer with a knowledge of the living and the dead, and he retained an enmity against the King Udāyaṇa. Then Prince Abhijit having for many years fulfilled the wandering of a lay adherent, having cut off thirty meals in the half-monthly final mortification, confessed his unrepented deeds of that stage and met his fate, to become a Demon prince. The duration thereof is one myriad; it will be fulfilled in great Videha.

Ardha-Māgadhi. Extract No. 20.

From the Seventh Lecture of the **Uvāsagadasāo**.

(180). Polāsapure nāmaṃ nayare Sahassambavaṇe ujjāṇe.
Jiṇṇa-sattū rāyā.

- (181). Tattha ñaṃ Polāsapure nayare Saddāla-putte nāmaṃ kumbhakāre Ājīviôvāsae¹ parivasai. Ajīviya-samayamsi² laddh'atthe gahiy'atthe pucchiy'atthe viñicchiy'atthe abhigay'atthe atthi-mimja-pemāṇu-rāga-ratte³ ya "ayaṃ āuso,⁴ Ājīviya-samae atthe ayaṃ param'atthe, sese anaṭṭhe" tti Ājīviya-sama-eṇaṃ appāṇaṃ bhāvemāṇe viharāi.
- (182). Tassa ñaṃ Saddālaputtassa Ājīviyôvāsagassa ekkā hiraṇṇa-kodī nihāṇa-pauttā, ekkā vaddhi-pauttā, ekkā pavitthara-pauttā, ekke vae dasa-go-sāhassie-ñaṃ vaenaṃ.⁵
- (183). Tassa ñaṃ Saddālaputtassa Ājīviyôvāsagassa Aggimittā nāmaṃ bhāriyā hotthā.
- (184). Tassa ñaṃ Saddālaputtassa Ājīviyôvāsagassa Polāsa-purassa nayarassa bahiyā pañca kumbhakārāvaṇa-sayā hotthā. Tattha ñaṃ bahave purisā diṇṇa-bhāi-bhatta-veyaṇā kallākallim⁶ vahave karāe ya vārae ya pihadae ya ghadāe ya addha-ghadae ya

¹ Ājīviôvāsae, 'an adherent, follower (*upāsaka*) of the Ājīvikas.' The Ājīvika sect was founded by Gosāla, the son of Mankhali, a contemporary of Mahāvira. Gosāla's doctrine was "that there is no such thing as exertion or labour or power or vigour or manly strength, but all things are unalterably fixed." *Uvāsaga-d*, VI. 166. (*Vide* Hoernle's note. 253.)

² "in the doctrine," loc. sing. § 92. v.

³ mimja, 'marrow': Panjabi minjh, mijjh: Sindhī miju: Guj. mij. H. mīgi (Skt. *majjā*). Hoernle translates "being filled with a passionate love towards them as for the most excellent thing," i.e. as in his note "as for the marrow of bones." The marrow is rather the physical basis of passion, not its object.

⁴ āuso 'longlived' voc. (Skt. base *āyusmat*) used as a title of respect. Hoernle, following the commentary on another passage, takes *ayaṃāuso* together, this being the form of address used by a teacher to his pupil.

⁵ vae 'herd' (*vrataḥ*).

⁶ bhāi 'hire' (*bhṛti*) veyāṇa 'wages, salary' (*vetana*). Hoernle takes it "received food in lieu of wages." Compare however *bhṛtyannam* 'board and wages.' It would appear that their salary comprised food and wages. Kallākallim (Skt. *kalyaṇ kalyaṇ*) 'every morning.' For ending, compare *puvviṃ* (= *pūrvīm*).

kalasae ya aliñjarae ya jambūlae ya utṭiyāo ya karenti,¹ anne ya se bahave purisā diṇṇā-bhai-bhatta-veyanā kallākallim tehim bahūhim karachim ya jāva utṭiyāhi ya rāya-maggaṃsi vittim kappemānā viharanti.

(185). Tae ṇaṃ se Saddālaputta Ājiviōvāsae annayā kayāi puvvāvar' anha-kāla-samayamsi jeneva Asoga-vaniyā teṇēva uvāgacchai, -ttā² gosālassa Mañkhaliputtassa antiyaṃ dhamma-paṇṇattim uvasampajjittāṇaṃ³ viharai.

(186). Tae ṇaṃ tassa Saddālaputtassa Ājiviōvāsagassa ege deve antiyaṃ pāubbhavitthā.⁴

(187). Tae ṇaṃ se deve antalikkha-paḍivanṇe sakhiṅk hiṇiyāim jāva parihie Saddālaputtaṃ Ājiviōvāsayaṃ evaṃ vayāsī. “Ehiṃ ṇaṃ, devāṇuppiyā, kallaṃ ihaṃ mahā-māhaṇe uppanna-ṇāṇa-damśaṇa-dhare 'tiya-paccuppanna-m-anāgaya-jāṇae⁵ Arahā Jiṇe Kevali savvaṇṇu savva-darisī te-lokka-vahiya-mahiya-pūie, sa-deva-maṇuyāsuraṇṇa logassa accaṇijje vandaṇijje sakkāraṇijje sammāṇaṇijje kallāṇaṃ maṅgalaṃ devayaṃ ceiyaṃ⁶ jāva pajjuvāsaṇijje.⁷ tacca³

¹ *karaka* “water-vessel, esp. one used by students or ascetics.” M.W. *vāraka* ‘kind of vessel,’ *pitharaka* ‘pot. pan.’ *ghaṭaka* H. *ghaṭā*, *kalāśa* ‘pitcher’ *aliñjara* (“small earthen water jar” M.W.), *jambūlaka* and *utṭiyā* ‘three very large kinds of jars.’ Hoernle.

² -ttā after a verb stands for the corresponding gerund. *gacchai*, -ttā = *gacchai*, *gacchittā* ‘he goes, and having gone.’

³ Gerund from *uvasampajjai* (*upa + sam + pad*).

⁴ ātm. aor. of *pāubhavai* (*prādur + bhū*) ‘appeared.’

⁵ ‘tiya- ‘past’ (*atīva*), *paccuppanna*. ‘present’ (*prati + ut + pad*), -m-sandhi consonant. *anāgaya* ‘future.’ Text has *paḍuppanna* for *paḍuppanna*, i.e. *paḍi + uppanna*.

⁶ *ceiya* ‘sacred’ lit. = *caitya* sacred shrine.

⁷ ‘Worshipful’ (*prati + upa + ās*).

⁸ *tacca* ‘meritorious.’ Comm. say = *tathya*, so also Hemacandra II, 21 : but Pali has *taccha*. Otherwise from *tattva*. Pischel (§ 281) says rather **tāttva* through **tāṭṭya*. Cf. Romani *tatcho* = ‘true.’

kamma-sampaya-sampautte taṃ naṃ tumāṃ van-
dejjāhi *jāva* pajjuvāsejjāhi, paḍihārieṇaṃ¹ pi-
dha-phalaga-sijjā-saṃthāraeṇaṃ uvanimantejjāhi.”
Doccaṃ pi taccāṃ pi evaṃ vayai, -*ttā* jāṃ eva disaṃ
pāubbhūe tām eva disaṃ paḍigae.

Hearing of the arrival of Mahāvīra—

- (190). Tae naṃ se Saddālaputte Ājivīōvāsae imīse² kahāe
laddhatṭhe samāṇe “ evaṃ khalu samāṇe bhagavaṃ
Mahāvīre *jāva* viharai, taṃ gacchāmi naṃ samaṇaṃ
bhagavaṃ Mahāvīraṃ vandāmi *jāva* pajjuvāsāmi,”
evaṃ sampehei:³ -*ttā* ṇhāe *jāva* pāyacchitte⁴
saddhappāvesāṃ⁵ *jāva* appa-mahagghābharaṇālaṇ-
kiya-sarīre maṇussa-vaggurā⁶-parigae sāo⁷ gihāo
paḍi-nikkhamāi, -*ttā* Polāsapuraṃ nayaṇaṃ majjhaṃ
majjheṇaṃ niggacchai, -*ttā* jeṇeva Sahassambavaṇe
ujjāṇe jeṇeva samāṇe bhagavaṃ Mahāvīro teṇeva
uvāgacchai -*ttā* tikkhutto⁸ āyāhiṇaṃ payāhiṇaṃ
karei *ttā* vandai namaṃsai -*ttā* *jāva* pajjuvāsai.

Mahāvīra addressed the company and accepted
Saddūlaputta's hospitality.

- (195) Tae naṃ se Saddāla-putte Ājivīōvāsae annayā kayāi

¹ *prūṭihārika* “a Jain technical term, meaning ‘what is always kept ready for the use of some one.’” Hoernle.

² imīse=M. imīe, imīa J.M. imīe, imāe Ś. imāe.

³ sampehei ‘reflects’ (*saṃ + pra + īks*). kkh → kh → h. This change occurs in both AMg. and JM.

⁴ Comm.=*prāyaścitta* ‘expiation,’ i.e. precautionary rites. Another interpretation is ‘touched by the feet,’ chitta from chivai ‘touch’ (*kṣīp*).

⁵ Comm. *suddhātma-vaiśikāṇi* ‘(clothes) fit to adorn a purified person’ or *suddha-prāveggaṇi* ‘clean and fit for entering a king's court.’

⁶ vaggurā ‘crowd’ (*rāgurā* ‘toils’).

⁷ sāo ‘from his own’ (*sra*), giha ‘house’ (so also JM. commoner geha).

⁸ tikkhutto ‘thrice’ (**trīkṣṭrah* or *trikṣṭrah*). Cf. AMg. dukhutto, dukkhutto ‘twice.’

āvāhiṇaṃ payāhiṇaṃ=*ā-dakṣiṇa-pradakṣiṇaṃ*.

vāyābhayaṃ kolāla-bhaṇḍaṃ anto sālāhinto bāhiyā
ñiṇei, -*ttā* āyavaṃsi dalayai.¹

(196). Tae ṇaṃ samaṇe bhagavaṃ Mahāvīre Saddālaputtaṃ
Ājivīōvāsayaṃ evaṃ vayāsi. “Saddālaputta, esa
ṇaṃ kolāla-bhaṇḍe kao?”²

(197). Tae ṇaṃ se Saddālaputte Ājivīōvāsaye samaṇaṃ bhaga-
vaṃ Mahāvīraṃ evaṃ vayāsi. “Esa ṇaṃ bhante
puvviṃ matṭhiyā āsi, tao pacchā udaṇaṃ nimijjai:
-*ttā* chāreṇa ya kariseṇa ya egayao mīsijjai; -*ttā* cakke
ārohiijjai; tao bahave karagā ya *jāva* utṭhiyāo ya
kajjanti.”

(198). Tae ṇaṃ samaṇe bhagavaṃ Mahāvīro Saddālaputtaṃ
Ājivīōvāsayaṃ evaṃ vayāsi. “Saddālaputtā, esa
ṇaṃ kolālabhaṇḍe kiṃ utṭhaṇeṇaṃ *jāva* purisakkāra-
-parakkameṇaṃ kajjanti, udāhu anuṭṭhaṇeṇaṃ *jāva*
apurisakkāra-³ parakkameṇaṃ kajjanti?”

Saddālaputta maintains that they are made without
effort, *etc.* because effort does not exist, but he is
refuted and convinced.

Translation.

(180). *There was* a town called Polāsapura. *Near it there was*
the garden Sahassambavaṇa. Jiya-sattū *was* king.

(181). There in the town of Polāsapura lived a potter named
Saddālaputta, a follower of the Ājiviyas. Having
heard of, and acquired a knowledge of the tenets
of the Ājiviyas, and having questioned, determined
and mastered the meaning thereof, he became en-
amoured of these with a passionate love suffusing
the very marrow of his bones and continued to

¹ āyavaṃsi ‘in the heat of the sun’ (*ātape*). dalayai, comm. = *dadāti*,
also dalai (dalāmi) usual form in AMg. for ‘gives.’

² kao ‘from what’ (*kutaḥ*, i.e. **ka-taḥ*), Ś. kado.

³ purisakkāra = *purusāt kāra* ‘as can be made by a man,’ cf. balakkāra
= *balāt-kāra*. Ordinary Skt. word *puruṣa-kāra*. Pali *purisa-kāra*.

conduct himself in accordance with the doctrine of the Ājīviyas, considering this to be the truth, the highest truth, and all the rest to be false.

- (182). That Saddālaputta, the follower of the Ājīviyas, had one kroṇ of gold placed in deposit, one kroṇ put out at interest, one kroṇ invested in estate, and one herd with ten thousand head of cattle.
- (183). That Saddālaputta, the follower of the Ājīviyas, had a wife named Aggimittā.
- (184). That Saddālaputta, the follower of the Ājīviyas, had five hundred potter shops outside the town of Polāsapura. Therein a large number of men receiving wages in the form of food and goods, used to make from day to day numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars : and another large number of men, receiving wages in the form of food and goods, used to carry on a trade on the king's highway with those numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars.
- (185). Then that Saddālaputta, the follower of the Ājīviyas, at one time or another at the time of the midday hour used to betake himself where there was a little grove of *aśoka* trees ; this he did and he was living in conformity with the law which he had received in the presence of Gosāla Mañkhaliputta.
- (186). Then in the presence of Saddālaputta, the follower of the Ājīviyas, there appeared a certain deva.
- (187). Then that deva standing in mid-air and decked out (*as described above, down to "with small bells"*) spoke thus to Saddālaputta, the follower of the Ājīviyas : "There will come here to-morrow, O beloved of the devas, a great Māhaṇā, who possesses fully formed knowledge and insight, who knows the past, present, and future, who is an Arhat, and Jina, a Kevalin,

who knows all and sees all, who is rapturously gazed at, adored and worshipped by the *dwellers* in the three worlds, who for the world with devas, men and asuras is an object of worship, praise, honour, respect and service as something excellent, auspicious, divine and sacred (*and so on*), who is furnished with an abundance of meritorious works, him shouldst thou praise (*and as above, down to* "wait upon") and hospitably invite to a standing provision of stool, plank and bedding." A second and a third time he said this, and having done so he returned in that direction whence he had appeared.

* * * * *

- (190). Then that Saddālaputta, the follower of the Ājiviyas, being informed of this news thinks to himself: "So then the Ascetic, the blessed Mahāvīra (*and so on, down to*) is paying a visit here; I will go and praise the Ascetic, the blessed Māhāvīra, and I will (*so on, down to*) wait upon him." Thinking thus he bathed and (*as before*) performed precautionary rites, put on clean robes, adorned his person with a few costly jewels, and surrounded by a crowd of men-servants came out of his house. Having come out, he passed right through the midst of the town of Polāsapura. Having passed through he approached the place, where there was the Sahassambavana Garden, where the blessed Mahāvīra was, and having approached, he circumambulated him three times from left to right. Having done so he praises him, and worships him and (*having praised him, and worshipped him, and so on, down to*) he stands in waiting upon him.

- (195). Then that Suddālaputta, the follower of the Ājiviyas, at some time or other brought out his air-dried potter's ware from within his workshops: and having done so placed it in the heat of the sun.

- (196). Then the Ascetic, the blessed Mahāvira, spoke thus unto Saddālaputta, the follower of the Ājivias, “Saddālaputta, what is this potter’s ware made of?”
- (197). Then that Saddālaputta, the follower of the Ājivias, spake unto the Ascetic, the blessed Mahāvira, as follows: “This ware was at first clay, and after that it is kneaded with water; and then it is thoroughly mixed with potash and dung; and then it is placed upon the wheel and thence are made many bowls (*and the rest as before*).”
- (198). Then the Ascetic, the blessed Mahāvira, spake thus unto Saddālaputta, the follower of the Ājivias: “Saddālaputta, is this potter’s ware made with exertion and (*so on, down to*) manly strength, or is it made without exertion and (*so on, down to*) manly strength?”

Ardha-Māgadhī. Extract No. 21.

Jinacaritra

being part of the **Kalpasūtra** ascribed to Bhadrabāhu.
Edited by Jacobi.

- (56). Tae¹ ṇaṃ Siddhatthe khattie paccūsa-kāla-samayāṃsi
koḍumbiya-purise saddāvei, -*ttā* evaṃ vayāsi :
- (57). “khippām² eva, bho Devāṇuppiyā! ajja savisesaṃ
bāhriyaṃ uvaṭṭhāṇa-sālaṃ³ gandhōdaya-sittāṃ suiya-
saṃmajjiōvalittāṃ⁴ sugandha-vara-paṇca-vanna-
pupphōvayāra⁵ kaliyaṃ kālāguru-pavara-kundurukka-
turukka-ḍajjhanta-dhūva-maghamaghanta-gandhi-ud-

¹ J. reads tate in this and some other places. Other MSS. have tae.

² Vide page 61.

³ ‘assembly-room, pavilion.’

⁴ ‘cleaned’ (*śuc*) ‘swept’ (*saṃ + mṛj*) and ‘smeared’ (*upa + līp*).

⁵ *uvayāra* ‘decorations, festoons’ (*upa + kṛ*).

dhuyâbhirāmaṃ¹ sugandha-vara-gandhiyaṃ gandha-
vatti² bhūyaṃ kareha kāraveha, karittā ya kāravittā
ya sīhāsaṃ rayāveha.³ -ttā maṃ evaṃ ānattiyaṃ
khippāṃ eva paccappiṇaha.⁴ ”

(58). Tae naṃ te koḍumbiya-purisā Siddhatthenaṃ rannā
evaṃ vuttā samānā, haṭṭha-tuṭṭha-jāva -haya-hiyayā,
karayala- jāva kattu:⁵ “ evaṃ sāmī! ” tti āṇāe
vinaenaṃ vayaṇaṃ paḍisunanti. -ttā Siddhatthassa
khattiyassa antiāo paḍinikkhamanti, -ttā jeṇ’eva bāhi-
riyā uvatṭhāna-sālā. teṇ’eva uvāgacchanti, -ttā khip-
pāṃ eva savisesaṃ bāhriyaṃ uvatṭhāna-sālaṃ gan-
dhōdaya-sittāṃ suia-jāva sīhāsaṃ rayāvinti. -ttā
jeṇ’eva Siddhatthe khattie, ten’eva uvāgacchanti,
-ttā karayala-pariggahiyaṃ dasa-nahaṃ sirasā vattaṃ
añjalim kattu Siddhatthassa khattiyassa taṃ ānat-
tiyaṃ paccappiṇanti.

(59). Tae naṃ Siddhatthe khattie kallaṃ pāu-ppabhāyāe raya-
ṇe, phull’uppala - kamala - komal’ummilliyamma aha-
paṇḍure pabhāe. rattāsoga-ppagāsa-kimsuya-suya-mu-
ha-guñj’addha - rāga-sarise⁶ (bandhujīvaga⁷ - pārāva -
ṇa-calāṇa - nayāṇa - parahuya-suratta-loyaṇa-jāsuyāṇa-
kusuma - rāsi - hingulaya - niyarāireya - rehanta - sarise)

¹ aguru ‘aloe.’ kundurukka ‘olibanum.’ turukka ‘incense.’ magha-
maghanta cf. Pb. maghṇā ‘burn.’ H. maghan ‘redolent.’ uddhuya =
uddhṛta. dhūva ‘incense.’

² vatti (vartti).

³ rayāveha ‘have prepared’ caus. (rac).

⁴ 2nd plur. imperat. of paccappiṇai ‘returns’ denom. from pratyarpaṇa

⁵ kattu (kartu) originally infin. used as gerund krtvā.

⁶ ppagāsa (prakāśa). kimsua “Butea frondosa” (kiṃśuka). suya
“parrot” (śuka). guñjaddha. The construction is Siddhatthe...saya-
nījāo abbhuttṭhe: with locative absolutes rayaṇe, pabhāe. sūre,
diṇayare, andhayāre, jivaloe.

⁷ bandhujīvaka “Pentapetes Phoenicia.” pārāvaṇa ‘pigeon’ (pārāvata).
parahuya ‘cuckoo’ (parabhṛta). jāsuyāṇa ‘Chinese rose.’ hiṅgula.
‘cinnabar.’ nikara ‘mass.’ atireka ‘excess.’ rehanta ‘shining.’

kamalāyara-saṇḍa-bohae¹ uṭṭhiyammi sūre, sahasa-rassimmi diṇayare teyasā jalante, (ahakkameṇa uie divāyare, tassa ya kara-paharâparaddhammi andhayā-re, bālāyava-kunḥkumeṇaṃ khaciya vva jīva-loe)² sayañijjāo abbhutṭhei.

- (60). -*ttā* pāya-pīḍhāo paccoruhai,³ -*ttā* jeṇ'eva aṭṭaṇa-sālā,⁴ teṇ'eva uvāgacchai, -*ttā* aṭṭaṇa-sālāṃ aṇupavisai, -*ttā* aṇega-vāyāma jogga-vaggaṇa-vāmadana-malla-juddha-karaṇehiṃ,⁵ sante parissante saya-pāga-sa-hassa-pāgehiṃ⁶ sugandha-tilla-m-āiehiṃ piṇaṇijje-hiṃ dīvaṇijjehiṃ mayañijjehiṃ viṇhaṇijjehiṃ dappa-ṇijjehiṃ savv'indiya-gāya-palhāyaṇijjehiṃ abbhāṇ-gie,⁷ tilla-cammaṃsi piṇehiṃ paḍipunna-pāṇi-pāya-sukumāla-komala-talehiṃ purisehiṃ abbhāṇaṇa-pari-maddaṇ-uvvalaṇa-karaṇaṇa-nimmāehiṃ⁸ cheehiṃ dakkhehiṃ paṭṭhehiṃ kusalehiṃ mehāvīhiṃ⁹ jiya-parissamehiṃ aṭṭhi-suhāe maṇsa-suhāe tayā-suhāe¹⁰ roma-suhāe cauṇvīhāe suha-parikammaṇāe saṃvā-haṇāe saṃvāhie samāṇe avagaṇa-parissame aṭṭaṇa-sālāo paḍiṇikkhamai.

- (61). -*ttā* jeṇ'eva majjaṇa-ghare, teṇ'eva uvāgacchai, -*ttā*

¹ bohae 'awakening' (*bodhakak*).

² aha-kkameṇa 'in due time' (*yathā-krameṇa*). pahara 'blows' (*prahāra*). aparaddha 'driven away' (*apa+rādha*). bālāyava 'young sun.' khaciye, text has khaciya.

³ descends (*prati+ava+ruh*).

⁴ aṭṭaṇa-sālā 'gymnasium' meaning shown by context. Kādambari has vyāyāma-sālā.

⁵ vaggaṇa 'jumping.' vāmadana (*vi+ā+mardana*). mallajuddha, wrestling.

⁶ saya-pāga 'refined a hundred times' (*sata-pāka*).

⁷ abbhāṇgie 'anointed' Mg. abbhāṇgide JM. abbhāṇgio retain the old g. (Skt. *abhyakta* √*an*). *prīṇanīya* 'soothing.' *madanīya* 'invigorating.' *bṛṇhanīya* 'nourishing.' -*prahlādaniya* refreshing.

⁸ *nirmūta* 'experienced.' *udvalana* 'stretching.'

⁹ *cheka* 'clever.' *prasṭha* 'pre-eminent.' *medhāri* 'intelligent.'

¹⁰ *tayā* 'skin' (**vacā*=*vak*).

majjana-gharaṇi anupavisai, -tā sa-mutta-jālākulā-
 bhirāme¹ vicitta-maṇi-rayana-kotṭima-tale² rama-
 ṇijje nhāṇa-mandavaṇsi, nāṇa-maṇi-rayana-bhatti-
 cittaṇsi³ nhāṇa-piḍhaṇsi suha-nisanne pupphōdaehi
 ya gandhōdaehi ya usiṇōdaehi ya suddhōdaehi ya
 kallāṇa-karaṇa-pavara-majjana-vihīe majjie, tattha
 kouya-saehiṇ⁴ bahu-vihehiṇ kallāṇaga-pavara-majja-
 ṇāvasāṇe pamhala-sukumāla-gandha-kāsāiya-lūhiy'-
 aṇge⁵ ahaya-sumah'aggha-dūsa-rayana-susanvude⁶
 sarasa-surabhi-gosīsa-candaṇaṇulitta-gatte⁷ sui-mālā-
 vannaga-vilevaṇe⁸ āviddha-maṇi-suvaṇṇe kappiya-
 hār'-addhahāra⁹ -tisaraya-pālamba-palambamāṇe ka-
 ḍi-suttaya-kaya-sobhe¹⁰ piṇiddha-geviṇṇe¹¹ aṇgulijaga-
 laliya-kayābharāṇe¹² vara-kaḍaga-tuḍiya-thambhiya-
 bhue¹³ ahiya-rūva-sassirīe kuṇḍala-ujjoviyaṇaṇe¹⁴ mau-
 da-ditta-sirae hār'otthaya-sukaya-raiya-vacche¹⁵ mud-
 diyā-piṅgal'-aṇgulīe pālamba-palambamāṇa-sukaya-
 paḍa-uttariṇṇe nāṇa-maṇi-kaṇaga-rayana-vimala-mah'a-
 riha-niṇṇōviya-misimisinta -viraiya-susilitṭha -visitṭha-
 naddha-āviddha-vīra-valae;¹⁶ kim bahunā: kappā-

¹ jāla; lattice windows of stone work.

² kotṭima 'mosaic pavement' (*kuṭṭima*).

³ bhatti (*bhakti*), 'variegated decoration, arabesques.'

⁴ kouya 'pleasure' (*kautuka*).

⁵ pamhala 'long-haired-downy' (*paṇṇamala*). kāsāiya 'dyed red.' lū-
 hiya 'dried' (*lūṣita*?).

⁶ ahaya 'new' (*ahata*). dūsa 'robe' (cf. *dūsya* 'tent, cotton').

⁷ gosīsa 'cow's-head—a rich sandal'

⁸ vannaga 'sandal' (*varṇaka*).

⁹ hāra 'necklace of eighteen strings.' tisaraya 'of three strings.'

¹⁰ kaḍi 'hip' (*kaṭi*). suttaya, 'belt' (*sūtraka*).

¹¹ piṇiddha 'put on' (*pinaddha*). graiveya 'collar.'

¹² kaya 'pair' (*kaca*).

¹³ kaḍaga 'bracelet' (*kaṭaka*). tuḍiya 'bangle' ? (*truṭika*).

¹⁴ ujjoviya 'lighted up' (*ud + dyut* but Pischel § 243 refers to *√dyu*).

¹⁵ otthaya 'covered with' (*ava + str*), cf. M. otthaia (*ava + sthōe*).

¹⁶ oviya 'decorated.' misimisinta 'shining brightly.' onomatopœic
 denominative, taken into Sanskrit as *miśamīśāyate*. Pischel § 588.

rukkhae ceva alamkiya-vibhūsie nar'inde sa-koriṇṭa-malla-dāmeṇaṃ chattenaṃ dharijjamāṇeṇaṃ seya-
vara-cāmarāhiṃ uddhuvvamāṇiṃ¹ mangala-jaya-
sadda-kayāloe aṇega-gaṇanāyaga-daṇḍanāyaga-rāisa-
ra-talavara-māḍambiya-koḍumbiya-manti-mahāman-
ti-gaṇaga-dovāriya-amacca-ceḍa-piḍhamadda-nagara-
nigama-siṭṭhi-senāvai-satthavāha-dūya-sandhipāla²-
saddhiṃ samparivude dhavala-mahāmeha-niggae iva
gaha-gaṇa-dippanta-rikkha-tārā-gaṇāṇa majjhe sasi
vva piya dāsaṇe nara-vai nar'inde nara-vasahe nara-
sihe abbhahiya-rāya-teya-lacchīe dippamāṇe majjaṇa-
gharāo paḍinikkhamai.

(62). -*ttā* jen'eva bāhiriya uvatṭhāṇa-sālā, ten'eva uvāgacchai,
-*ttā* sihāsaṇaṃsi puratthābhimuhe³ nisīyati.

(63). -*ttā* appaṇo uttara puratthime diṣi-bhāe aṭṭha bhaddā-
saṇāṃ seya-vattha-paccutthuyāṃ⁴ siddh'atthaya-
kaya-maṅgalōvayāraṃ rayāvei, -*ttā* appaṇo a-dūra-
sāmante nāṇā-maṇi-rayāṇa-maṇḍiyaṃ ahiya-peccha-
nijaṃ mah'aggha-vara-paṭṭaṇ'⁵ uggayaṃ saṇha-
paṭṭa-bhatti-saya-citta-tāṇaṃ⁶ ihāmiya-usabha-tu-
raya-nara-magara-vihaga-vāḷaga-kiṃnara-ruru-sara-
bha-camara-kuṇjara-vaṇalaya-pauma-laya-bhatti-
cittaṃ⁶ abhintariyaṃ javaṇiyaṃ aṇchāvei,⁷ -*ttā* nā-
ṇa-maṇi-rayāṇa-bhatti-cittaṃ attharaya-miu-masū-

¹ uddhuvvamāṇa 'shaken' (*ud + dhū*). dhuvvai § 135.

² This list of personages may be interpreted variously. *rāisvara* (*rājēśvara*) Comm. = *yuvārājā*. Jacobi S.B.E. 'kings, princes' *daṇḍa-nāyaka* 'judges.' Jacobi 'satraps.' talavara 'bodyguards.' J. 'knights.' māḍambiya 'sheriffs.' *piṭhamanda* 'parasites, companions.' J. 'dancing masters.'

³ purattha 'east' (*purastāt*).

⁴ paccutthuya = paccutthaya 'covered' (*prati + ava + str*).

⁵ saṇha 'smooth' (*slākṣṇa*). tāṇa 'thread' (*tāṇa*).

⁶ *ihāmiya* 'wolf.' *vyala(ka)* 'snake' -laya layā = *latā*.

⁷ aṇchāvei 'has drawn.'

rag' -otthayaṃ¹ seya -vattha -paccutthuyaṃ su-
mauyaṃ aṅga-suha-pharisagaṃ² visitṭhaṃ Tisālā
khattiyāṇe bhaddāsanaṃ raṇāvei, -*ttā* kodumbiya-
purise saddāvei, -*ttā* evaṃ vayāsī.

- (64). “khippāṃ eva, bho Devāṇuppiyā! aṭṭhaṅga-mahāni-
mitta-sutt-attha-dhārae viviha-sattha-kusale suvaṇṇa-
lakkhana-pāḍhae saddāveha.

*Translation.*³

- (56). Then the Kshatriya Siddhārtha at the time of daybreak
called his family servants and spoke thus :
- (57). “ Now, beloved of the gods, quickly to-day make ready
or have made ready in all particulars the outer hall of
audience, (see that it be) sprinkled with scented
water, cleaned, swept and newly smeared, furnished
with offerings of fragrant, excellent flowers of all
five colours, made highly delightful through curling,
scented fumes of black aloe, the finest *kundurukka*
and *turushka*, and burning incense. exquisitely
scented with fine perfumes, and turned as it were
into a scent-box; and having done all this arrange
my throne, and having done this report to me quickly
the execution of these orders.”
- (58). Then the family servants, on being thus addressed by
the King Siddhārtha, with glad, pleased and (*so on
down to*) enraptured hearts, saluted (*as before down to
'on their heads'*) and politely accepted the words of
the command saying: ‘Yes master!’ Then they left
the presence of the Kshatriya Siddhārtha, and went

¹ attharaka ‘coverlet.’ (*ā + str*). *masūra(ka)* ‘pillow.’

² mauya ‘soft’ (*mṛduka*), pharisaga (*sparśaka*).

³ The Kalpasūtra was translated by Dr. J. Stevenson, 1848. That
translation however is not accurate. The standard translation is that of
Hermann Jacobi’s Sacred Books of the East Series, vol. XXII, p. 241ff.
This has been modified here only to make the text clearer to the student.

to the outer hall of audience and quickly they (made ready) in all particulars the outer hall of audience, sprinkled with scented water, cleared (*and so on*) and prepared the throne. Having done this they repaired to the place where the Kshatriya Siddhârtha was, and joining the palms of their hands so as to bring the ten nails together, laid the folded hands on their heads and reported the execution of that order to the Kshatriya Siddhârtha.

- (59). Then on the morrow when the night was growing light, when the pale morning disclosed the soft flowers of the full-blown lotuses, and the sun arose ; in hue like the red *aśoka*, the open *rottlesia kimsuka*, a parrot's bill or the *guñjardha*, intensely bright like the *bandhujīvaka*, like the eyes and feet of a turtle-dove, the cuckoo's scarlet eyes, a mass of China roses or a lump of vermilion, the waker of the lotus pools ; and the maker of the day thousand-rayed was shining in his radiance : when in due time the maker of the day had risen and by the blows of his hands the darkness was driven away, and while the inhabited world was, as it were, dipped in saffron by the morning sun,—the Kshatriya Siddhârtha rose from his bed,
- (60). and having risen he descended from the footstool, went to the hall for gymnastic exercises and entered it. And with many strenuous exercises such as leaping, massage and wrestling¹ he became thoroughly tired, and then he was anointed with various kinds of fragrant oil, distilled a hundred or a thousand times, which nourished, beautified, invigorated, exhilarated, strengthened and increased all senses and limbs. On an oiled hide he was shampooed with soft and tender palms of the hand and soles of the feet, by clever men who were well acquainted with the best qualities of

¹ Jacobi renders : "jumped, wrestled, fenced and fought."

anointing, kneading and stretching ; well trained, skilful, excellent, expert, intelligent and never tiring. When by this fourfold agreeable treatment of the body the king's bones, flesh, skin and hair had been benefited, and his fatigues banished he left the hall for gymnastic exercises and (61).

having taken his way towards the bathing house, he entered therein. In a pleasant bath-room delightful with many windows adorned with pearls, its floor decorated with a mosaic of jewels and gems, he sat comfortably on a bathing-stool inlaid with arabesques of various jewels and precious stones, and bathed himself with water scented with flowers and perfumes, with tepid water and pure water, according to an excellent method of bathing, combined with healthy exercises. When this healthy excellent bathing with many hundredfold pleasures was over, his body was dried with a long-haired soft scented and coloured towel, he was clad in a new and costly excellent robe, his limbs rubbed with fresh and fragrant *gośīrsha* and sandal and adorned with fine garlands and sandal-ointment. He put on jewels and gold, hung (round his neck) necklaces of eighteen, nine and three strings and one with a pendant and adorned himself with a zone. He put on a necklet, rings and charming ornaments for the hair, and encumbered his arms with splendid bracelets and bangles. He was of exceeding beauty. His face was illuminated by earrings, his head with a diadem. His breast was covered, decked and adorned with necklaces, his fingers were gilded with his rings. His fine cloth toga was swinging with pearl pendants. He put on as an emblem of his undefeated knighthood, glittering, well-made, strong, excellent, beautiful armlets, made by clever artists of flawless and costly jewels, gold and precious stones of many kinds. In short, the king

was like a Wishing Tree, decorated and adorned. An umbrella, hung with wreaths and garlands of *korinṭa* flowers, was held above him. He was fanned with excellent white chauries, while his appearance was greeted with auspicious shouts of victory. Surrounded by many chiefs, judges, princes, bodyguards, sheriffs, heads of families, ministers, chief ministers, astrologers, doorkeepers, counsellors, servants, dancing masters, citizens, traders, merchants, heads of guilds, generals, leaders of caravans, messengers and frontier-guards, he—the lord and chief of men, a bull and lion among men, shining with excellent lustre and glory, lovely to behold like the moon emerging from a great white cloud in the midst of the flock of the planets and of brilliant asterisms and stars—left the bathing house,

(62). entered the outer hall of audience and sat down on his throne with his face towards the east.

(63). On the north-eastern side he ordered eight state chairs, covered with cloth and auspiciously decorated with white mustard, to be set down. Not too far from and not too near to himself, towards the interior of the palace he had a curtain drawn. It was adorned with various jewels and precious stones, extremely worth seeing, very costly and manufactured in a famous town: its soft cloth was covered all over with hundreds of devices and decorated with pictures of wolves, bulls, horses, men, crocodiles, birds, snakes, *kinnaras*, deer, *śarabhas*, yaks, elephants, shrubs and plants. Behind it he ordered to be placed for the Kshatriyāni Triśalā, an excellent chair of state decorated with arabesques of various jewels and precious stones, furnished with a coverlet and a soft pillow, covered with a white cloth, very soft and agreeable to the touch. Then he called the family servants and spoke thus:

- (64). ‘‘ Quickly, O beloved of the gods, call the interpreters of dreams who know well the science of prognostics with its eight branches, and are well versed in many sciences besides! ’’

Māgadhi.]

Extract No. 22.

Sākuntalā.

Interlude at the beginning of Act VI. (Pischel p. 113; M.W. p. 216). City-superintendent, two policemen and a fisherman.

Policemen. Haṇḍe kumbhilaā! kadhehi, kahiṃ tae eṣe mahā-ladaṇa-bhaśule ukkiṇṇa-ṇām'-akkhale lāakīe aṅgulīae samāsādide ?¹

Fisherman. (*Nervously*) Paśīdantu bhāvamiśśā! ṇa hage idi-śaśśa akayyaśśa kālake.²

First Policeman. Kiṃ ṇu kkhu śohaṇe bamhaṇe śi tti kadua lañña de paliggahe diṇṇe ?³

Fisher. Sūṇudha dāva. Hage kkhu Sakkāvadāla-vāśi dhī-vale.⁴

Sec. Pol. Haṇḍe pādaccalā! kiṃ tumaṃ amhehiṃ yādiṃ va-śadiṃ ca puścīde ?⁵

[Superintendent. Sūaa! kadhedu savvaṃ kameṇa. Mā ṇaṃ paḍibandhedha].⁶

¹ haṇḍe cf. hanta ‘go to!’; only used to inferiors. kumbhilaā ‘thief’ orig. ‘crocodile.’ ladaṇa=Śaur. radaṇa (M. raṇa) § 57. -bhāśula=bhāśura. ukkiṇṇa=*utkirṇa*. akkhala=*akṣara*, according to Grammarians should be aśkala or (Hemacandra) aḥkala. [h=jihvāmūliya]. lāakīye ‘royal.’ Pischel thought we should read lāa-kelake. samāsādide (*sam + ā + sad*).

² akayya (*akārya*) ‘crime.’ Pischel’s text has akajjaśśa, most of his MSS. akajjassa which is Śaur. kālake=*kāraḥ*.

³ lañña ‘by the king.’

⁴ *Sakrāvatāra*, *dhīvaraḥ*.

⁵ *pātaccara* or *paṭaccara* ‘thief.’ yādiṃ text has jādiṃ like the MSS. Pischel Gr. § 236 shows that ॡ should be read in every case. puścīde=*Śaur. pucchido*.

⁶ The Superintendent does not speak Māgadhi. Sūaa ‘spy’ (*sūc*).

Both. Yam lāutte āṇavedi. Lavehi, le lavehi.!¹

Fisher. Se hage yāla-baḍiśa-ppahudīhiṃ maśca-bandhaṇō
vāhehiṃ kuḍumba-bhalaṇaṃ kalemi.²

[Supdt. (*Laughing*) Visuddho dāṇim de ājīvo !]

Fisher. Bhaṭṭake mā evaṃ bhaṇa !

Sahaye kila ye vi ṇindide na hu se kamma vivajjaṇṭhake
paśumāli kaledi kālaṇā chakkammā-vidule vi śottie.³

[Supdt. Tado, tado ?]

Fisher. Adha ekkadiaśaṃ mae lohida-maścake khaṇḍaśo
kappide.⁴ yāva taśśa udala-bbhantale edaṃ mahā-ladana-
bhaśulaṃ aṅgulīaṃ peskāmi. paścā idha vikkā'ttham
ṇaṃ damśaante yyeva gahide bhāvamiśsehiṃ. Ettike
dāva edaśśa āgame. Adhuna māledha kuṭṭedha vā.⁵

[Supdt. (*Sniffing the ring*) Jāṇua, macchōdara-saṇṭhidaṃ ti
ṇatthi saṇdeho. Tadhā aṃ se vissagandho. Āgamo
dāṇim edassa vimarisidavvo. Tā edha rāaūlaṃ jjeva
gacchamha].⁶

Policemen. (*To the Fisherman*) Gaśca le gaṇṭhi-chedaā gaśca.⁷

[Supdt. Sūaa ! idha Go-ura-duāre appamattā paḍivāledha
maṃ jāva rāaūlaṃ pavisia ṇikkamāmi].

Both. Paviśadu lāutte śāmi-ppaśād'attham.

[Supdt. Tadhā]. *Exit*.

¹ lāutte contracted from lāautte=Śaur. rāauto (*rājaputraḥ*), or=Apa. rāauttu, Bihāri rāut (*rājadūta*), vide Grierson, Phonology.

² yāla 'net,' baḍiśa 'hook,' maśca 'fish,' kalemi=Śaur. karemi.

³ śahaya (*sahaja*), *vivarjanīya*—māli="māraṇaṃ," kālaṇā=*kāraṇāt*—kammā—long for metre, vidule 'skilled' (in the six occupations), śottie=*śrotriyaḥ*.

⁴ lohida- 'Roh' Śaur. rohido, M. rohio (?), Apa. rohiu, Hindi rohū, khaṇḍaśo kappide (*kalp*) 'cut into pieces,' peskāmi, according to Hemacandra and others this is the correct form. (Pischel Gr. § 324). According to another authority and the Lalitavigraharājā-nāṭakam it should be peskāmi. Text has pekkhāmi.

⁵ vikkāattham 'in order to sell' māledha imperat. of māledi=*māraṇati*, kuṭṭedha imperat. of kuṭṭedi (*kartayati*).

⁶ Jāṇuka—Policeman's name, viśsa=*viśra* 'musty'; Comm. āmiśa 'raw flesh,' vimarisidavvo=*vimarśayyaḥ* 'must be investigated.'

⁷ gaṇṭhi-chedaā 'cut-purse.'

Spy. Jāṇua ! cilāadi lāutte.¹

Jānuka. Naṃ avaśalôvaśappaṇiā khu lāṇe honti.²

Spy. Jāṇua ! sphulanti me aggaḥastā. (*Pointing to the fisherman*) imaṃ gaṇṭhichedaṃ vāvādeduṃ.³

Fisher. Nālihadi bhāve akālāṇa-mālake bhoduṃ.⁴

Jān. (*Looking round*) Eṣe amhāṇaṃ iśale patte geṇhia lāa-śāśaṇaṃ. (*To the fisherman*) Saūlāṇaṃ muhaṃ peskaśi, adhavā giddha-śiālāṇaṃ bali bhaviśśaśi.⁵

[Supdt. (*Entering*) Sigghaṃ sigghaṃ edaṃ (*drops his voice*)].

Fisher. He hade mhi (*in distress*).

[Supdt. Muñcedha re muñcedha jālôvaṃvāṇaṃ, uvavaṇṇo se kila aṅguliaassa āgamo, amha-sāmiṇā jjeva me kadhidaṃ].

Spy. Yadhā āṇavedi lāutte. Yama-vaśadiṃ gadua paḍiṇiutte khu eṣe. (*Releases the fisherman*).

Fisher. (*Saluting the Supdt.*) Bhaṭṭake tava kelake mama yivide! (*falls at his feet*).⁶

[Supdt. Utthehi, utthehi ! Eso bhaṭṭiṇā aṅguliaa-mulla—sam-mido pāridosio de paśadikido. Tā geṇha edaṃ] (*Gives the fisherman a bracelet*).

Fisher. (*Receiving it with delight*) Aṇugahide mhi.

Jān. Eṣe khu laṇṇā tadhā ṇāme aṇugahide yaṃ sūlādo, odālia hasti-skandhaṃ śamālovide.⁷

Spy. Lāutte ! pālidośie kadhedi mahāliha-ladaṇeṇa teṇa aṅguliaeṇa sāmiṇo bahumadeṇa hodavvaṃ ti.⁸

¹ cilāadi 'is a long time.'

² 'Kings must be approached as occasion offers' (*upa + sṛp*).

³ sphulanti 'quiver.' Text phulanti but see Pischel § 311. Similarly § 310 for -hastā (text hatthā). vāvādeduṃ infin. caus. (*vi + ā + pad*).

⁴ ṇa + alihadi (*arhati*).

⁵ śaūla ("śakula") kind of fish. There are various readings here. Pischel says=*svakulānām*.

⁶ kelake=kerako the prototype of genitival affixes like -kero -ker-er. yivide 'life.'

⁷ odālia (cf. odāra § 75)=*avatārya*. śamālovide past part. caus. (*śam + ā + ruh*). 'Mounted on the withers of an elephant' denotes elevation to high dignity (M W.). Text has—hatthi-kkhandham.

⁸ mahāliha=*mahārya*.

[Supdt. Naṃ tassim bhaṭṭiṇo mahāriha-radaṇaṃ ti ṇa paridoso.
Ettikaṃ uṇa—].

Both. Kiṃ nāma ?

[Supdt. Takkemi tassa dāsaṇeṇa ko vi hīa-tthido jaṇo
bhaṭṭiṇā sumariḍo ti, jado taṃ pekkhīa muhuttaṃ paidi-
gambhīro vi pajjussua-ṃaṇo āsi].¹

Spy. Toṣide dāṇim bhaṭṭā lāutteṇa.

Jān. Naṃ bhaṇāmi imaśśa maścalī-sattuno kidē tti (*looks
jealously at the fisherman*).²

Fisher. Bhaṭṭakā ido addhaṃ tumhāṇaṃ pi śulā-mullaṃ
bhodu.

Jān. Dhivala! mahattale śampadaṃ me piavaaśśake śaṃ-
vutte'si kādambalī-śaddhikē kkhu paḍhaṃaṃ amhāṇaṃ
śohide iściadi. Tā śuṇḍikāgālaṃ yveva gaścamha.³

(*Exeunt omnes*).

Māgadhi.

Extract No. 23.

Sthāvaraka (Mṛch. Act X).

Enters along the roof and in chains.

(*Listens to the proclamation in distress*).

Kadhaṃ apāve Cāludatte vāvādiadi! Hage ṇialeṇa śāmiṇā
bandhide. Bhodu! akkaṇḍāmi. Śuṇādha, ayyā śuṇādha. Asti
dāṇim mae pāveṇa pavahāṇa-paḍivatteṇa Puspa-kalaṇḍaa-
yiṇṇuyyāṇaṃ Vaśantaseṇā ṇidā. Tado mama śāmiṇā 'maṃ
ṇa kāmeśi' tti kadua, bāhu-pāśa-balakkāleṇa mālida, ṇa uṇa
ediṇā ayyeṇa. Kadhaṃ? Vidūladāe ṇa ko vi śuṇādi. Tā kiṃ
kalemi? Attāṇaṃ pāḍemi. (*Reflecting*) Yaī evvaṃ kalemi,
tadā ayya-Cāludatte ṇa vāvādiadi. Bhodu. Imādo pāśāda
bālaggera-padolikādo ediṇā yiṇṇa-gavakkheṇa attāṇaṃ ṇikkhi-

¹ paidi = *prakti*. pajjussua (*paryutsuka*) cf. § 41.

² maścalī 'fish,' cf. Hindi machlī; Sindhi machaḍi; Marāṭhī māśali
from a popular diminutive of maceha = *matsya* § 56.

³ mahattale compar. of *mahut*. kādambalī, *kadamba* 'toddy.' śad-
dhike 'feast enjoyment' (*śaḍḍhi*). śohide = *sauhrdam* or *sauhityam*.
śuṇḍikāgāla 'grog-shop.'

vāmi. Balaṃ hage uvalade, ṇa ṇa eṣe kuta-putta-vihagāṇāṃ vāśapādave ayya-Cāludatte. Evvaṃ yaī vivayyāmi laddhe mae palaloe. (*Throws himself down*) Hī hi! ṇa uvalade mhi. Bhagge me daṇḍa-ṇiale. Tā cāṇḍāla-ghoṣaṃ śamaṇṇeśāmi.

apāve 'sinless.' vāvādīdi, pass. caus. (*vi + ā + pad*). ṇialeṇa 'with a fetter' (*nigaḍa*). mālīdā = S. mārīdā. -bālagga- 'dove-cot' (?) (*vālāgra*). padolika (*pratolī*) 'gateway' (*vide* Vogel, J.R.A.S., July, 1906). gav'akkha 'bull's-eye,' round window or loophole, cf. French '*œil de bouf*' meaning 'bull's-eye,' i.e. 'window.' (Acc. Grammarians should be gavaśka or gavaḥka). uvalade 'done for' (*upa—rataḥ*). pādave 'tree.' vivayyāmi (text vivajjāmi) (*vi + pad*). pala-loe 'the other world.'

Māgadhi.]

Extract No. 24.

Śakāraḥ (Mr̥ch. Act X).

(*Entering in great glee*).

Maṃśeṇa tikkhāmilikeṇa bhatte
śakeṇa śūpeṇa śa-maścakeṇa
bhuttaṃ mae attanaaśśa gehe
śālīśśa kūleṇa gulodaṇeṇa.¹

(*Listening*) Bhiṇṇa-kaṃśa-khaṇkhaṇāe Cāṇḍālavāāe śala-saṃyoe.² Yadhā a eṣe ukkhālīde vajjha-ḍiṇḍima-śadde paḍa-hāṇaṃ a śuṇīdi. tadhā takkemi, dalidda-Cāludattāke vajjha-ttāṇaṃ ṇīdi tti.³ Tā peskiśśaṃ. Sāttuvināse ṇāma mama

¹ bhuttaṃ mae 'I have dined' (*bhuj*). tikkhā 'pungent' = *tikṣṇa*. (Possibly tiḥkha or tiśkha would be better Mg.). āmilika 'acid,' 'tamara-rind' (*amlīkā* cf. H. imli). bhatte 'food,' 'rice,' *bhakta* cf. H. bhāt. śūpa, would expect śūva cf. rūva. attanaaśśa a later form than attana. § 36. kūla 'food, boiled rice.' gulodaṇa 'treacle porridge' (H. gur).

² śala-saṃyoe 'combination of accents.' (*śvara*) 'intonation.' vāā 'speech.' kaṃśa 'goblet, gong' (*kāṃśya* 'brass,' etc.).

³ ukkhālīde 'raised.' *khal* 'move or shake.' vajjha 'of execution.' *vadhya*. Proper Mg. said to be vayya. The combination *yyha* suggests that Mg. *y* differed from the usual pronunciation of य in the direction of zh. -ttāṇa acc. Hemacandra should be -stāṇa.

mahante haḷakkaśśa palidoṣe hodi.¹ Sūdaṃ a mae, ye vi kila
 sattum vāvādaantaṃ peskadi, taśśa aṇṇaśśiṃ jammantale
 aḷkhi-roge ṇa hodi. Mae khu viśa-gaṇṭhi-gabbha-paviṣṭeṇa
 via kiḍaena kiṃ pi antalaṃ maggamaṇeṇa uppāḍide tāha
 dalidda-Cārudattāha viṇāse.² Saṃpadaṃ attañākelikāe pāsā-
 da-bālagga-padolikāe ahiluhia attaṇo palakkamaṃ peskāmi.³
 (Does so, and has a look) Hī, hī, edāha dalidda-Cāludattāha
 vajjhaṃ niamāṇāha evaḍḍhe yaṇa-saṃmadde, yaṃ velaṃ
 ambhāliṣe pavale vala-maṇuśśe vajjhaṃ nīadi taṃ velaṃ keliṣe
 bhave ?⁴ (Looking again) Kadhaṃ ! Eṣe ṣe ṇava-baladdake
 via maṇḍide dakkhiṇaṃ diṣaṃ nīadi.⁵ Adha kiṃṇimittaṃ
 mama-kelikāe pāsāda-bālagga-padolikāe śamīve ghoṣaṇā niva-
 ḍidā, nivālidā a ?⁶ (Looking round) Kadhaṃ ! Stāvalake ceḍe
 vi ṇatthi idha.⁷ Mā ṇāma teṇa ido gadua mantabhede kaḍe
 bhaviśśadi.⁸ Tā yāva ṇaṃ aṇṇeśāmi. (Descends and comes
 forward).

Servant. (Catching sight of him) Bhaṭṭalakā, eṣe ṣe āgaḍe !

Executioners. Ośaladha, dedha maggaṃ, dālaṃ ḍhakkedha,
 hodha tuṇḍha,

aviṇṇa-tikkha-viśāṇe duṣṭa-bailla ido edi.*

This character is supposed to speak a dialect Śākārī (see

¹ haḷakka is the usual form ; also haḷaa, haḷaka (in verse) *hṛdaka.

² Text akkhi (Pischel § 24). kiḍaa 'insect' (kīṭaka). viśagaṇṭhi ? a plant.

³ ahiluhia (abhi + ruh). bālagga (vide Ex. 23).

⁴ evaḍḍhe 'so great' (JM. evaḷḷa evaḍḍaga) e- not from evaṃ, but from *ayat (Pisch. § 149, cf. *ayat + tya - *ayattia—ettia) vaḍḍha = vṛddha. yaṇa-saṃmadda 'press of people.' pavale=Saur. pavato. keliṣe = kiḍṛṣo.

⁵ baladdake 'bull' (cf. balivarda). ? dakkhiṇaṃ.

⁶ nivālidā (ni + pat). nivālidā (ni + er caus.).

⁷ Stāvalako (text thāvalako) (Sthāvaraka).

⁸ mantabhede 'branch of counsel.' 'betrayal.' kaḍe = kṛto.

* ośaladha (apa or ava + sr). dālaṃ 'door' (Saur. duḷḷaṃ). ḍhakkedha 'shut' from ḍhakkedi 'shuts,' cf. Pāli thaketi from an O. I. root like *sthak, cf. H. ḍhāknā, dhaknā 'cover—shut.' -viśāṇa 'horn' bailla 'bull,' Apa. bailla, modern. 'bail.' Cāndālī is sometimes spoken of as a separate dialect, and classed as an Apabhraṃśa.

next extract). This passage however appears to be in much the same kind of Māgadhi as spoken by other characters.

Māgadhi.]

Extract No. 25.

Dialect. Śākāri.

Mrcchakaṭikam.

(a) Act I, v. 18.

cyiṣṭha Vaśantaśenie, cyiṣṭha,
kiṃ yāśi, dhāvaśi, palāaśi paskhalantī
vāśū paśida ṇa maliśśaśi, cyiṣṭha dāva |
kāmeṇa dajjhadi hu me haḍake tavaśśi
aṅgāla lāśi-paḍide via maṃśa khaṇḍe ||

cyiṣṭha = *tiṣṭha*, Pischel Grammar § 24, and § 217 quotes the commentator Prthvidhara as the authority for the form *yciṣṭha*, and in general a weak *y* before *c*: he also quotes Mārkaṇḍeya for a weak *y* before *c* and *j* in Mg. and Vṛācaḍa Apabhraṃśa: Mg. *yeilaṃ = cīram*, *yjāa = jāyā*. The spelling *cyiṣṭha* may be explained as the substitution of the familiar *cy* च्च for the strange *yc* यच्. At the same time it may be noted that no one knows how 'yciṣṭha' should be pronounced. We cannot be positive how च्च was pronounced in old Magadha; but if it resembled any modern pronunciation, or any sort of palatal stop with an off-glide, one could more readily understand a weak *y* being heard *after* it. Very probably the य्च was used to mark a peculiar way of pronouncing च्च, not amounting to a distinct sound either before or after it. (So the *h* in English *wh* does not represent a separate sound either after *w*, or before *w* as written in old English *hw*, but the surd equivalent of the sonant *w*). The reading of Vararuci's rule XI. 5 (Cowell, p. 179) is doubtful, but it evidently refers to a method of pronouncing च्च not to the addition of a distinct sound.

paskhalantī (*pra + skhal*). According to the grammarians *skk* should remain. Text *pakkhalantī*. *maliśśaśi* = Śaur. *marissasi*. H. and P. text has *ciṭṭha*, which is Śaur. *dajjhadi* 'is burned.' (² *dayyhadi*). *haḍake* 'heart,' the prose form is *haḍakke*

(**hṛdaka*) Pischel § 194 tavaśśī = *tapasīr*. lāśī = *rāśi*. māṃśa = *māṃsa*.

Verse 21. Mama maṇa-maṇaṅgaṃ vammahaṃ vaḍḍhaanti
niśi a śaṇake me ṇiddaṃ askivanti¹
paśalaśi bhāa-bhīdā paskhalantī skhalanti
mama vaśam aṇuyādā Lāvaṇaśśēva kunti ||

Vammaha so in M. and Mg. verses. Saur. mammadha. (Text has mammaha). ṇidda 'sleep.' askivanti = *ākṣipanti*. Kṣ becomes sk. (Text has ākkhivanti, the ā is impossible). paśalaśi = *prasarasi*. skh remains. (Text has aṇuyādā the Saur. form). Lāvaṇaśśa 'of Rāvaṇa.' The student will probably find the characteristic change *l* for *r* the most baulking feature in reading Māgadhi or its dialects.

Verse 23. Eśā ṇāpakamūśi kāma-kaśikā maścāśikā lāśikā
ṇiṇṇāśā kulā-ṇāśikā avaśikā kāmāśa maṇjūśikā |
eśā veśavahū śuveśa-ṇilā veśaṅgaṇā veśiā
eśe śe daśa ṇāmake māi kaḷe ayyāvi maṇ peścadi ||

nāṇaka 'coin.' mūśi, *moṣi* 'stealing.' kaśikā 'whip.' maśca + aśikā 'fish-eating.' (Text macchā°). lāśikā 'dancer.' ṇiṇṇāśā 'snub-nosed' (*nir* + *nāsa*), i.e. of low caste. (Text kāmassa = Saur.). eśe nom. pl. masc. 'these.' śe = Saur. śe 'of her.' māi 'by me.' kaḷa Mg. has also kaḍa and (like Saur.) kada. (Text, like Northern MSS. kale) (ajjā in Text is Saur.). peścadi (*na* + *icchati*). Text has peccadi.

Māgadhi.

Extract No. 26.

Dialect, Dhakkī.

Māthura and the Gambler (Mṛcch. Act II).

Māthuraḥ. Ale bhattā, daśa-suvaṇṇāha luddhu jūdakarū papaliṇu papaliṇu. Tā geṇha geṇha, ciṭṭha ciṭṭha dūlā-padiṭṭo si.¹

¹ Gen. sing. in -āha is common in Mg. cf. -aha in Apa. luddhu = *rud-dhaḥ*. jūdakarū, standard Māgadhi yūdakarō. As Pṛthivīdhara says nothing about *j* becomes *g*, the *j* may stand. The MSS. give *j* for Māgadhi

Gambler. Jaī vajjasi Pādālaṃ Indaṃ śalaṇaṃ ca saṃpadaṃ
jāsi,

sahiaṃ vajjia ekkam Luddo vi ṇa lakkhiduṃ taladi.¹

M. Kahiṃ kahiṃ su-sahia-vippalambhaā
palāsi le bhāa-palivevid' aṅgaā |
pade pede sama-visamaṃ khalantaā
kulaṃ jaśaṃ adi-kaśaṇaṃ kalentaā ||²

G. (*Looking at his foot*) Esu vajjadi. Iaṃ paṇattā padavi.³

M. (*Looking doubtfully*) Ale, vippadīvu pādu. Paḍimā-suṇṇu
deulu! (*Reflecting*) Dhuttu jūdakarū vippadīvehiṃ pā-
dehiṃ deulu pavitṭhu.⁴

G. Tā aṇusareṃha.

M. Evvaṃ bhoḍu.

(*Both pretend to enter a temple. Looking at one another
with comprehension*).

G. Kadhaṃ kaṭṭamayī paḍimā ?⁵

M. Ale, ṇahu ṇahu, śela-paḍimā. Evvaṃ bhoḍu.

Ehi, yūdaṃ kalemha.

Notes.—Prthivīdhara classes this dialect Dhakkī as an Apabhraṃśa, with the phonetic peculiarities of prevalence of / (presumably as in standard Māgadhi excluding *r*), and dental as well as palatal ṣibilant. It is not quite clear whether it

itself. papaliṇu means *prapālāyitaḥ*, cf. JM. palāṇa. M. has palāia Ś. Mg. palāida-. ciṭṭha, this is the same as in Śaur. cf. cyiṣṭha. yciṣṭha above (p. 171). geṇha ciṭṭha do not end in *u* like pasalu. dulāt-pa as in H.P. text is impossible.

¹ This verse as printed in the editions looks much like M. except for śalaṇaṃ (= *śaraṇam*) and one has salaṇaṃ. 'Ruddo, rakkhidum, tarai' have been corrected. (Pischel Gr. § 25).

² khalantaā (*skhal*), no evidence whether Dhakkī followed Mg. in the treatment of *skh*. Text jaśaṃ; the wrong sibilant. kalentaā pres. part. kaledi = Saur. karedi.

³ Text eso, but esu is established elsewhere. Mg. would be eśe.

⁴ vippadīvu = *vipratīpaḥ*. deulu = *devakulam* § 82. The last sentence seems to be a quotation: hence perhaps the mixture of forms in the editions, beginning with Dhakkī and ending in Śauraseni.

⁵ kaṭṭamayī 'wooden': here *y* has been retained.

followed Mg. in any other respects. Features pointing to Apabhraṃśa stage are nom. sing. in *u* (masc. and neuter), imperative 2nd sing. in *u*. The MSS. as usual fluctuate considerably and it is not always possible to determine the correct form (assuming that the author wrote the dialect consistently).

Māgadhī.

Extract No. 27.

Lalita-Vigraharājā—nāṭaka (Act IV).

(Edited Kielhorn, *Indian Antiquary*, vol. xx, 1891).

Two Turushka prisoners meet a spy who is a fellow-countryman.

Vandinau : Eṣe ṣe S'āyambhalīśala-śivila-ṇiveṣe.¹ Eḍaś-
ṣiṇṇ alaśkiyyamāṇa-payyande kadhaṇ [lā]-ulaṇ yāṇi-
davvam.² (*Purōvalokya*) Vayaśśa eṣe ke vi chale³ vva
diśadi? Tā imādo eḍaśśa śivilaśśa śalūvaṇ⁴ lāulaṇ ca
yāṇiśśamha.

Carah : Aścaliyaṇ aścaliyam! Aho Viggahalāḍa-ṇaleśala-śili-
ṇaṇ avayyandadā.⁵ (*Purōvalokya*) Amha-deśiya vva kevi
pulīśa peśkiyyandi. Yāṇe vandīhiṇ edehiṇ huvidavvam.

Vandinau : Bhadda, ambhāṇaṇ Tuluśkāṇaṇ deśiye vva tum-
aṇ peśkiyyasi. Tā kadhehi Cāhamāṇa-śivila-śalūvaṇ
lāulaṇ ca.

Carah : Suṇādha le vandīṇo suṇādha. Hage Tuluśkalāṇa
śāambhalīśalaśśa śivilaṇ peśkiduṇ peśide. Taṇ ca dūśaṇ-
calaṇ; yado tatthastehiṇ idale puścande vi ṇi[liśkan]de
vi a palakiye tti yāṇiyyadi.⁶ Tadhāvi mae kiṇpi kiṇpi
paccakkhikadaṇ.⁷

¹ S'ākambhariśvara: śivila = śibira

² alaśkiyyamāṇa-payyante. Yāṇidavvam = Ś. jāṇidavvam.

³ chale 'spy' (carah).

⁴ Inscription has śśalūvaṇ (svarūpaṇ).

⁵ 'boundlessness' (aparyantatā). silīṇaṇ 'of glories'

⁶ idale = Ś. idaro; puścande = Ś. pucchanto. yāṇiyyadi should be yāṇiadi. ṇiśkande = Ś. nirikkhanto (nir + īks).

⁷ = pratyakṣīkṛtam but cf. bhīkaṇ laśkidam below.

Vandinau : Aścaliṃ aścaliṃ ! Kadhaṃ bhadda, tattha uva-
stidāṇaṃ cadulide aṇuaṃ pi tae laśkidam.¹

Charah : Suṇādhā le vandiṇo yadhā mae taṃ śivilaṃ ṇilūvi-
dam. Hage khu śili-Someśala evaṃ peśkiduṃ vaññandaśśa
śaśtaśśa milide, milia a ettha *paviśiūṇa* bhiśkaṃ paśtiduṃ
lagge.² Tado yaṃ yaṃ yāṇidaṃ taṃ taṃ tumhāṇaṃ
*yahastam*³ kadhīyadu. Maavāli-*ṇijjhala*-kalāla-kaḍastalā-
ṇaṃ kalindāṇaṃ dāva śahaśśaṃ.⁴ Tuluṅgāṇaṃ uṇa laś-
kam. Naḷāṇaṃ uṇa *yujjha*-śkamāṇaṃ daha laśkāṃ ti.⁵
Kim vahuṇā yampideṇa ? Taśśu kaḍaaśśa pāsu-stide śāale
vi śuśke bhodi.⁶ (*Bahum utkṣipyā*) Edaṃ ca taṃ lāulumaṃ.⁷
(*iti darśayati*).

Vandinau : Sāhu le calā śāhu !

Charah : Ale le vandiṇo cilaṃ khu me
ṇia-stāṇādo niśśali-daśśa.⁸ Tā hage vaññāmi.⁹

Vandinau : Gaśca le calā gaśca.

(*iti caro niṣkṛāntaḥ*).

Vandinau : (*Purato gatvāvalokya*) Taṃ ṇidaṃ lāula-duvālaṃ
tā idha stidā eva ṇia-lāa-ppahāvaṃ payāśemha. (*Punar
avalokya : sānandam*) Eśe śe śāambhaliśale astāṇa-stide
pulado dīsadi.

The Māgadhi in this inscription is interesting because it fol-
lows more closely than any MS. the rules given by Hema-
candra. As the author Somadeva was a contemporary of

¹ cadulide (?) = **caturite* from *catura* 'in their cleverness.' laśkidam = Ś. lakkhidam.

² *Someśvaradeva* may be the name of a prince -*paviśiūṇa* a M., JM. or AMg. ending. paśtiduṃ = *prārthayituṃ*.

³ *yathārtham*. According to the rules should be *yadhastam*.

⁴ *mada-vāri-nirjhara* ṇijjhala = M. ṇijjhara ? should be ṇiyyhala.

⁵ *yujjha* = *yuddha* is against the dialect. daha for daśa according to Pischel is wrong.

⁶ kaḍaa 'host.' (*kaṭaka*). śāale 'ocean.'

⁷ niśśalida p. part from niśśaladi (*niḥ + sr*).

⁸ 'wander.' **vrajanāmi* in class 9.

Hemacandra, it has been suggested that he may have been acquainted with that grammarian, or at least with his grammar. Some errors have been corrected in the inscription itself, nevertheless there remain forms which are not correct according to Hemacandra, e.g. *ñijjhala*, *yujjha*, *yahastaṃ*, *paviśiūṇa*. There is no reason to suppose that the stage kept up the correct form of Māgadhi down to the twelfth century, and this probably represents an attempt to carry out the rules for Māgadhi that were traditional among the grammarians, more consistently than usual, in order to make the speech of the Turki prisoners and spies sound very foreign. It is a curious accident that the latest recorded fragment of Māgadhi is the most archaic in form that has been found.

“Āvanti.”]

Extract No. 28.

and *Dākṣiṇātyā*.

Viraka and Candanaka (Mṛcch. Act VI).

Virakaḥ. Are re are jaa-jaamāṇa-candaṇaa-maṅgala-phulla-bhadda-ppamuhā—

kiṃ acchadha vīsaddhā jo so govāla-dārao baddho,

bhettūṇa samaṃ vaccaṃ paṇavaṃ hiaṃ a bandhaṇaṃ caviṃ

Ale, puratthime padoli-duāre.

Ciṭṭha tumaṃ. Tumaṃ pi pacchime, tumaṃ pi dakkhiṇe. tumaṃ pi uttare. Jo vi eso pāāra-khaṇḍo, eḍaṃ ahiruhia candaṇeṇa samaṃ gadua avaloemi. Ehi Candaṇaa, ehi. Ido dāva.¹

Candanakaḥ. Are re Viraa-visalla-Bhimaṅgaa-daṇḍakālaa-daṇḍa-sura-ppamuhā,

āacchadha vīsaddhā turiaṃ jatteha lahu karejjāha

Lacchī jeṇa ṇa raṇṇo pahavaṃ gottantaraṃ gantaṃ ॥²

¹ Śaur. acchadha. M. bhettūṇa, vaccaṃ. These latter however occur in a verse: gadua below is of the Śaur. type. Ale seems to be a fragment of Mg. out of place here.

² visalla=*vi-salpa*.

avi a,

ujjāṇesu sahāsu a magge ṇaarīa āvaṇe ghose |
 taṃ taṃ johaha turiaṃ saṅkā vā jāae jattha ||¹
 Re re Viraa kiṃ kiṃ darisesi bhaṇāhi dāva vīsaddhaṃ
 bhettūṇa a bandhaṇaṃ ko so govāla-dāraṃ harai ||²
 kass' aṭṭhamo dīpaaro, kassa caūṭṭho a vaṭṭae cando,
 chaṭṭho a bhaggava-gaho, bhūmisuo pañcamo kassa ?³
 bhaṇa kassa jamma-chaṭṭho jīvo ṇavamo tahea sūrasuo
 jānte Candanae ko so govāla-dāraṃ harai ?⁴

Virakaḥ. Bhaḍa Candanaa !

Avaharai kovi turiaṃ, Candanaa, savāmi tujjha hiaṇa
 jaha addh-uīda-dīpaare govālaa-dārao khuḍido.⁵

[Servant. Yādha goṇā, yādha.]⁶

Candanakaḥ. Are re, pekkha pekkha.

Ohārio pavahaṇo vaccaī majjheṇa rāa-maggassa
 edaṃ dāva viāraha kassa kaḥiṃ pavasio pavahaṇo tti.⁷

Virakaḥ. Are pavahaṇa-vāhaā ! mā dāva edaṃ pavahaṇaṃ
 vāhehi. Kassa-kerakaṃ edaṃ pavahaṇaṃ ? Ko vā idha
 ārūḍho ? Kaḥiṃ vā vajjai ?

¹ turiaṃ Ś. turidaṃ. jattheha = Ś. jattedha (*yatadhvam*). karejjāha opt., pahavaī, are all M in form. ṇaarīa loc. sing. oblique fem. sing. in -īa is common in M. verses. johaha ("yojayata" "anvesayata") ? fut. of (Apa.) joedi 'sees.' (*dyu*) or *√yudh* to "go for." jāae = JŚ. jāyade. jattha relat. of attha = *atra*. In other dialects generally jaḥiṃ is used.

² darisesi "seest."

³ caūṭṭho 'fourth,' Ś. caduttho. chaṭṭho 'sixth' (cf. H. chaṭā). gaho for ggaho 'planet.' bhaggava 'belonging to Bhṛgu's daughter.' bhūmisuo 'son of the earth' = Mars.

⁴ tahea = *tathaiva*. sūrasuo 'son of the Sun' = Saturn.

⁵ savāmi 'I swear.' addh'uīda 'half risen,' Śaur. udida : M. udia (? read udia). khuḍido 'removed' ("khaṇḍitaḥ") ? from a root *khuḍ*. Not the same as Ś. khuḍida 'broken,' = **ksudita* for *ksuṇṇa*. (Pischel § 568).

⁶ The servant speaks Mg. goṇo 'bull' is the masc. form usual in AMg., Mg. For derivation Pischel suggests **gavaṇa* or **gūrṇa*. The first seems the more probable.

⁷ ōhāria 'covered' (*apa + vr*). pavahaṇa 'carriage.' (*pra + vah*). vaccaī 'goes' (cf. JM. p. 123, n. 4). viāraha 'ascertain' (*vi + car*). pavasio 'set out' (*pra + vas = proṣita*).

[Servant. Eśē kkhu pavahaṇe ayya-Cāludattāha kelake.
Idha ayyaā Vasaṇasēṇā ālūḍhā. Pusp̥ha-kalaṇḍaam̐
y̐ṇṇuyyāṇam̐ kilidum̐ Cāludattaśśa ṇiadi.]¹

Virakaḥ (*going up to Candana*). Eso pavahaṇa-vāhao bhaṇādi
“ajja-Cārudattassa pavahaṇam; Vasaṇasēṇā ālūḍhā;
Puppha-karaṇḍaam̐ j̐ṇṇujjāṇam̐ ṇiadi 'tti.”²

C. Tā gacchadu.

V. Aṇavaloīdo jjeva.

C. Adha im̐?

V. Kassa paccaeṇa?

C. Ajja-Cārudattassa.

V. Ko ajja-Cārudatto? Kā vā Vasaṇasēṇā, jeṇa aṇavalo-
īdam̐ vajjāi?

C. Are, ajja-Cārudattam̐ ṇa jāṇāsi, ṇa vā Vasaṇasēṇam̐! jai
ajja-Cārudattam̐ Vasaṇasēṇam̐ vā ṇa jāṇāsi, tā gaṇe
jōṇhā-sahidam̐ candam̐ ṇa jāṇāsi.³

Ko tam̐ guṇāravindam̐ sila-miaṇkam̐ jaṇo ṇa jāṇādi?

āvaṇṇa-dukkha-mōkkham̐ caṭṭi-sāra-sāraam̐ raṇam̐,

do jeva pūaṇi iha ṇaarie tilaa-bhūdā a

ajjā Vasaṇasēṇā, dhamma-ṇiḥi Cārudatto a.⁴

Notes.—Pr̥thvidhara makes both characters speak Āvantī, of which he gives only the jejune information that it possesses the dental *s*, and *ra*, and is rich in proverbial sayings. Mārkaṇḍeya describes it as a mixture of Śāurasenī and Māhārāṣṭrī. Such indeed appears to be the character of the dialect as given by the MSS. Candanaka however speaks of himself as a Southerner “vaam̐ dakkhiṇatthā avvatta-bhāsiṇo—” ‘We Southerners

¹ MSS. and Editions have *ja* and *jja* for Mg. *ya yya*. Mg. kelake = Ā kerako. puspha (following Hemacandra), MSS. vary. Usual reading puppha. y̐ṇṇuyyāṇam̐ ‘old garden.’ Here we have the two Mg. genitives side by side.

² There is no point in supposing V. mimics the servant’s dialect especially as he does not repeat his exact words; naturally he reports to C. in his usual language.

³ jōṇhā ‘moonlight.’

⁴ caṭṭi-sāra-sāraam̐ ‘containing the essence of the four oceans.’ -ṇiḥi ‘treasury.’

speak indistinctly. So Pischel thought it unlikely that Candanaka spoke Āvantī, but more probable that he spoke Dakṣiṇātyā (Bharata 17. 48. Sāhityadarpana, p. 173. 5). It would appear that this was not very different from Āvantī, and that both were nearly related to Saurasenī. 'vaṃ dakkhiṇatthā' however would be 'amhe dakkhiṇaccā' in Saurasenī.

Jain Saurasenī] Extract No. 29.

Pravacanasāra.

(Portions of this were printed with Sanskrit version by R. Bhandarkar in Appendix III, (p. 379 ff.) of Report on the Search for Sanskrit Manuscripts in the Bombay Presidency during the year 1883-84. Published 1887. There is a complete edition with several Sanskrit commentaries published at Bombay. Vīra Samvat 2438).

- I. (69). Deva-jadi-guru-pūjāsu veva dāṇammi vā susilesu |
uvavāsādisu ratto suhōvaog'appago appā ||
- (70). Jutto suheṇa ādā tiriyo vā māṇuso ya devo vā |
bhūdo tāvadakālaṃ lahadi suhaṃ indiyaṃ vivihaṃ ||
- (74). Jadi santi hi puṇṇāṇi ya pariṇāma-samubbhavāṇi
vivihāṇi |
jaṇayanti visaya-tanhāṃ jivāṇaṃ devadantāṇaṃ ||
- (75). Te puṇa udiṇṇatanhā duhidā tanhāhiṃ visaya-
sokkhāṇi |
icchanti aṇuhavanti ya āmaraṇaṃ dukkha-santattā ||
- III. (13). Caradi ṇibaddho ṇiccaṃ samaṇo ṇāṇammi daṃsa-
ṇamuhammi |
payado mūla-guṇesu ya ajo so paḍipūṇa-sāmanno ||
- (18). Havadi va ṇa havadi bandho made hi(ṇ) jīve'dha
kāyacetthammi |
bandho dhuvam uvadhīdo idi savaṇā chaḍḍiyā
savvaṃ ||
- (19). Na hi ṇiravekkho cāu ṇa havadi bhikkhussa āsaya-
visuddhī |
avisuddhassa ya citte kahaṃ ṇu kamma-kkhayo
vihīu ||

The cerebral *ṇ* is used initially whereas AMg. JM. manuscripts prefer initial *n* (dental). The letter *ya* is used as in other Jain MSS.

This Prakrit contains words and forms that are quite foreign to ordinary Śaurasenī—but found in Mahārāṣṭri or Ardha-Māgadhī. Perhaps some of the Śauraseni forms which are allowed by Hemacandra, but never found in the dramas, are derived from Digambara Texts. (Pischel § 21).

- (69). *veva*. Editors suggests *yeva*. Sanskrit version *caiva*.
The MS. seems to have fluctuated in the use of
ya and *va*. *dāṇammi* loc. as in M. *upayoga-*
ātmako.
- (70). *ādā* = *ātmā*, i.e. **ātā*, cf. AMg. *āyā* ; JM. *attā*. *tiriyo*
'animal' (*tiryak*).
- (74). *devadāntānām*.
- (75). *tanhā* = *taṇhā*. This is merely an orthographical
peculiarity ; so is the spelling *khk* for *khh*.
- III. (13). *ṇāṇammi* 'in knowledge.'
- (18). *uvadhīdo* abl. of *uvadhī* (*upadhi*). *idi* = *iti*. *savaṇā*
= *śramaṇāḥ*, *chaḍḍiya* should be *chaḍḍida* (Pischel
§ 291) = *chardita* cf. S. *vicchaḍḍida*, M. *vicchaḍ-*
ḍia, AMg. JM. *vicchaḍḍiya*.
- (19). *cāū* = *tyāgo* JM. *cāyo*. The ending *ū* cf. *vihīū*
is exceptional and probably wrong, the mistake
being due to the influence of later vernacular.
Bombay Edition has *cāyo* and *vihio*.

Bhāsa.]

Extract No. 30.

Svapna-Vāsavadattam (Act IV, p. 29).

Praveśakāḥ.

Enter the Jester.

Jester. (*Gleefully*) *Diṭṭhiā taitahodo* Vaccha-rāassa abhippeda-
vivāhamāṅgala-ramaṇijjo kālo diṭṭho. Ko ṇāma eḍaṇ
jāṇādi—tādise *vayaṇ* aṇattha-saḷi-āvatte pakkhittā upa

ummajjissāmo tti.¹ Idāṇiṃ pāsādesu vasiādi, *andeura-*
digghiāsu hñāīadi, *paḷama-maūra-suumārāṇi* modaa-khaj-
jaṇi khajjianti tti aṇ-Acchāra-saṃvāso Utturakuru-vāso
 mae aṇubhavīadi.² Ekko khu mahanto doso, mama āhāro
 sutṭhu ṇa pariṇamadi, suppacchadaṇāe *sayyāe* ṇiddaṃ ṇa
 labhāmi, *jaha* vāda-sonidaṃ abhido via vattadi tti pek-
 khāmi.³ Bho suhaṃ ṇāmaya-paribhūdaṃ akaḷlavattaṃ
 ca.⁴

Enter a Maidservant.

Maid. Kahiṃ ṇu khu gado *ayya-Vasantao*? (*Stepping round*)

¹ tattahodo should be tattha. § 45. mangala. Cerebral ḷ is written throughout for the dental. This is common in MSS. written in S. India. Cf. ramaṇiṃ, p. 36. vayaṃ Śaur. has amhe, Dākṣiṇātyā vaṃ (also allowed in Saur. by Vararuci and Mārkaṇḍeya), AMg. vaṃ, Pali vayaṃ. ummajjināmo 'we shall emerge.'

² andeura. anteura is correct (as on p. 24) but MSS. often give -nd for -nt, so "Saundalā" for Sauntalā. This was probably due to the influence of Apabhraṃśa in which the change is common. hñāīadi. Śaur. ṇhāīadi. The MS. has regularly *hṇ* and *hm* for *ṇh*, *mh*. At first sight this looks like a sign of antiquity; for *h* here represents *s* and *hṇā* seems nearer *snā* than *ṇhā*. The spelling *hm*, *hṇ* however is found in texts, where *ṇh*, *mh* is well established as correct. Pali forms like amhe, nahā-tako (= *snātako*) show that the inversion is ancient. Moreover the difference between eg bamhaṇo and (as in Bhāsa) bahmaṇo is not very great to the ear. So *hṇa*, *hma* may be only orthographical variations. paḷama=*parama*. No apparent reason for *l* or *ḷ* here. maūra for mahura (=madhura). This appears to be a mistake, p. 6 has mahurā. suumārāṇi=*°rāṇi*. Neut. Plural in -āṇi occurs in AMg. JM. JŚ. not in M. or Śaur. In Pali it can be -āṇi as in Skt.

³ sayyae (= *sayyāyām*) M. AMg. JM. sejjāe, Mg. śeyyae. Here again double *yy* for double *jj*, as in ayyaṭṭa, might be taken as a sign of antiquity. Hemacandra allows *yya* for *rya* in Śaur. The spelling is occasionally found in South Indian MSS. Most write only a circle *ꣳꣳ* *a°a* which, says Pischel, either allows a choice between *yya* and *jja*, or is intended to express a sound between the two. (Pischel § 284). In the case of Skt. *yya* there is no authority for Saur. having anything but *jja*. *jaha* is regular in M. (Śaur. jadhā).

⁴ ṇāmaya- *āmaya* 'indigestion' should be āmaa in Śaur. If it is not a mistake, it is an archaism. kalla-vatta 'breakfast.'

Ahmo eso Vasantao. (*Approaches*) *Ayya!* Vasantaa! Ko
kālo ? tumam aṇṇesāmi.¹

Jester. (*Looking*) Kim ṇimittam, bhadde! mam aṇṇesasi ?

Maid. *Ahmāṇam* bhaṭṭiṇi bhaṇādi-avi *hṇādo* jāmāduo tti.²

Jester. Kim ṇimittam bhodi, pucchadi ?

Maid. Kim aṇṇam ? sumana-vannaam āṇemi tti.

Jester. *Hṇādo tattabhavam*. Savvam āṇedu bhodi vajjia
bhoṇam.

Maid. Kim ṇimittam vāresi bhoṇam ?

Jester. Adhaṇṇassa mama koilāṇam akkhi-parivaṭṭo via kuk-
khi-parivaṭṭo saṇvutto.³

Maid. Idiso evva hohi.

Jester. Gacchadu bhodi. Jāva aham vi *tattahodo*. Saāsam
gacchāmi.⁴

Exeunt.

(*Enter Padmāvatī with retinue and Vāsavadattā wearing
Avanti dress.*)

Maid. Kimṇimittam bhaṭṭi-dāriā Pamada-vaṇam āadā ?

Padmā. Haḷā, *tāṇi* dāva sehāliā-*guhmaāṇi* pekkhāmi kusumi-
dāṇi vā ṇa vetti.⁵

Maid. Bhaṭṭi-dārie! *tāṇi* kusumidāṇi ṇāma, pavā!'-antari-
dehiṇ via mottiā-lambaehiṇ āidāṇi kusumehiṇ.

Padmā. Haḷā! jadi evvam, kim dāṇiṇ viḷambesi ?

Maid. Teṇa hi imassiṇ silā-vaṭṭae muhuttaam *upavisadu*
bhaṭṭi-dāriā. Jāva aham vi kusumāvacaam karemi.⁶

¹ *ayya*, see note on *sayyae* above. *Ahmo* usual spelling *ammo*, see
note on *hṇādi* above. Telang's edition of the *Mālatī-mādhavam* has
the spelling *ahmo*. Another reading here is *amme*, p. 10 has *ammo*.

² *jāmāduo* § 60.

³ *kukkhi* 'belly.'

⁴ *jāva* is the ordinary form. *Ya* does not appear here. *ahampi* would
be better.

⁵ *guhinaa* ('*gulmaka*') AMg. Ś. Mg. *gumma* § 48. There seems no
reason for the spelling with *hm*. In the previous Act "*guhmadu*"
represents *gumphadu*, where the inversion is not archaic.

⁶ *silā-paṭṭaka* 'stone slab.' (On p. 36, *silā-paṭṭaka*). *upavisadu* is
correct Śaur. So correctly *uvaradā*, p. 40. *avacaam*, no *ya* appears here.

Padmā. *Ayye!* Kiṃ ettha upavisāmo?

Vāsava. Evvaṃ hodu.

(They both sit down).

[The words in italics are not normal Saurasenī].

Translation.

Jester. Hurrah! We must congratulate His Highness King Vatsa on this happy occasion graced by the good auspices of his intended marriage. But who knows that—in an affair like this after being chucked out in the sink, we shall come up again? At present all through the palaces they are dressing themselves, bathing themselves in the private baths, and eating the sweetest, tenderest sweet-meats—while I may enjoy the arctic regions, without a Nymph to keep me company!—There's one thing about it that's very bad—my food doesn't digest well, and though my couch is piled with quilts I can't sleep, for seing the Wind and Blood disease circling all around. Bah! it's a bad business, prostrate with illness and—no breakfast!

Maid. Wherever has worthy Vasantaka got to? Why! here he is. My good Vasantaka, how are you? I was looking for you.

Jester. And why, good lady, were you looking for me?

Maid. Our mistress says—Surely son-in-law has bathed.

Jester. Why do you ask lady?

Maid. What do you think? I am bringing the wedding paint of course.

Jester. Bring anything except food.

Maid. Why do you bar food?

Jester. I've got a twist in my poor belly like the squint of a cuckoo.

Maid. May you keep so.

Jester. Fare you well. I will just go to His Highness.

Maid. Why has my mistress come to Cupid's grove?

Padmāvati. Ah, I am looking to see if these vitex bushes are in flower or not.

Maid. They are in flower, madam, with flowers like strings of pearls hidden in the young leaves.

Padmā. Ah! If that is so, why do you delay?

Maid. Wont your ladyship sit on this stone seat while I gather some flowers?

Padmā. My good girl! Why should we sit here?

Vāsava. Let us do so.

Pali.]

Extract No. 31.

Jātaka 308.

(Fausboll. Edn., Vol. III, p. 25. Trans. Francis and Neile. Vol. III, p. 17).

Java-sakuṇa-jātakaṃ.

Atite Bārāṇasiyaṃ Brahmadaṭṭe rajjaṃ kārente Bodhisatto Himavanta-padese rukkha-kotṭha-sakuṇo hutvā nibbatti. Atha ekassa siḥassa maṃsaṃ khādantassa aṭṭhi gale laggi, galo uddhumāyi, gocaraṃ gaṇhituṃ na sakkoti, kharā vedanā vattanti.

Notes.—*Vārāṇasyāṃ* = AMg. Vāṇārasīe. **Brahma**-Pkt. bamha. **kārente** causal participle, S., karente is active. **ruk-kha**^o—"woodpecker" rukkha so in M. S., etc. = *rukṣa* Vedic "tree" doubtless related to *vrkṣa* whence M. JM. vaccha. (Pischel § 320). **hutvā** = S. bhavia, AMg. hōttā. **nibbatti** "was born again" aor. (*nir + vrt*) from nibbatti = S. nivvaṭṭadi. **Atha** = S. adha. **siha** so in M. (§ 65). **laggi** "stuck" aor. from laggadi. **ud-dhumāyi** 'was blown up, swelled up,' pass. aor: from uddhumāyati = *uddhumāyate*. **gaṇhituṃ** = S. gaṇhiduṃ. **sakkoti** = S. sakkuṇoti. JM. sakkai, sakkei. **vattanti** = S. vaṭṭanti.

Atha naṃ so sakuṇo gocara-pasuto disvā sākhāya nilino "kin te samma dukkhatiti" pucchi. So tam atthaṃ ācikkhi "Ahan te samma etaṃ aṭṭhiṃ apaneyyaṃ. bhayeṇa te mukhaṃ pavasituṃ na viśahāmi, khādeyyāsi pi maṃ" ti "mā bhāyi samma, nāhan taṃ khādāmi, jīvitaṃ medehiti."

Notes.—*naṃ* ‘him.’ *pasuto* ‘intent on’ seeking (food)=*prasita*. *disvā*=*dr̥ṣṭvā*, AMg. *dissā*, *dissa*, *dissaṃ*. *Sākhāya* cf. M. loc. *mālā*. *niliṇo* “perched” past part. pass. of *niliyati* of S. *ṇīlamāṇa*. *samma* “friend, good sir”? from *saṃyak*. *ācikkhi* “told” *ācikkhati* (*ā* + *khyā* reduplicated)=AMg. *āikkhai*. *apaneyyam* “I would remove” S. would be *ava-* *neam*, AMg. *avaṇejjā*. *visahāmi* (*vi* + *sah*) “dare.”

So “*sādhu*” *ti taṃ passena nipajjāpetvā* “ko *jānāti* kiṃ *p’esa karissatiti*” *cintetvā yathā mukhaṃ pidahituṃ na sak-* *koti tathā tassa adharotṭhe ca uttarotṭhe ca daṇḍakaṃ tha-* *petvā mukhaṃ pavisitvā atṭhikoṭiṃ tuṇḍena pahari*. *Atṭhi* *patitvā gataṃ*. So *atṭhiṃ pātetvā sihassa mukhato nikkha-* *manto daṇḍakaṃ tuṇḍena paharitvā pātentō nikkhamitvā* *sākhagge niliyi*.

Notes.—*passa*=S. *pāsa*. *nipajjāpetvā* gerund of causal from *nipajjati* (*ni* + *pad*). *pidahituṃ* infin. from *pidahati* ‘shuts’ (*(a)pi dha*). *niliyi* ‘perched’ see *niliṇo* above.

Sīho nīrogo hutvā ekadivasaṃ vana-mahisam vadhitvā khā- *dati*. *Sakuṇo* “*vimaṃsissāmi nan*” *ti tassa uparibhāge sā-* *khāya niliyitvā tena saddhiṃ sallapanto paṭhamaṃ gātham āha*:

Akaramhase te kiccaṃ yaṃ balaṃ ahuvamhase,
migarāja namo ty-atthu, api kiñci labhāmase.

Notes.—*vīmaṃsissāmi* fut. of *vīmaṃsati* “examine, try” (*mīmāṃsate*). *paṭhama*=Pkt. *paḍhama*. *akaramhase* imper- *fect (or aorist) ātm.* *ahuvamhase* the same from *bhavati*. *try-athu*=(*iti* + *a-stu*). *labhāmase* imperative *ātm.*

Taṃ sutvā sīho dutiyaṃ gātham āha:

Mama lohita-bhakkhassa niccaṃ luddāni kubbato
dant’antara-gato santo taṃ bahuṃ yaṃ hi jīvasīti

Taṃ sutvā sakuṇo itarā dve gāthā abhāsi:

akataññuṃ akattāraṃ katassa appatikāraṃ
yasmīṃ kataññutā n’atthi niratthā tassa sevanā.
Yassa sammukha-ciṇṇena mittadhammo na labbhati
anusuyyam anakkosam sanikaṃ tamhā apakkame ti.
Evam vatvā so sakuṇo pakkāmi.

Notes.— **-bhakkha** ‘feeding on.’ **kubbanto** pres. part. of **karoti**. **luddāni** ‘cruelties.’ (*lubdha*). **abhāsi** ‘spoke’ aor. of **bhāsati**. **kataññu** ‘grateful’ (*kṛtañña*). **-ciṇṇa** ‘performed’ (**cīrṇa*) used as p.p.p. to **carati** “a deed done in a person’s presence, so, a personal kindness.” **sanikam** ‘quickly.’ Sometimes means ‘slowly’ like *śanaiḥ*: original meaning ‘gently, softly.’ **tamhā** (*tasmāt*) is used adverbially in S’.

Pali].

Extract No. 32.

Jātaka 339.

(Fausboll. Vol. III, p. 126. Trans. Vol. III, p. 83).

Bāverujātaka.

Atite Bārāṇasiyaṃ Brahmadaṭṭe rajjaṃ kārente Bodhisatto mora-yoniyaṃ nibattitvā vuddhim anvāya sobhagga-patto araṇṇe vicari. Tadā ekacce vāṇijā disā-kākaṃ gaheṭvā nāvāya Bāveruraṭṭhaṃ agamaṃsu. Tasmim kira kāle Bāveruraṭṭhe sakunā nāma n’atthi. Āgatāgatā raṭṭha-vāsino taṃ kūp’agge nisinnaṃ disvā “passath’ imassa chavivaṇṇaṃ gala-pariyo-sānaṃ mukhatuṇḍakaṃ maṇi-gulaka-sadisāni akkhīniti” kākaṃ eva paṣaṃsitvā te vāṇijake āhaṃsu : “imaṃ ayyo saku-ṇaṃ amhākaṃ detha, amhākaṃ hi iminā attho, tumhe attaṇo raṭṭhe aññaṃ labhissathā” ti. “Tena hi mūlena gaṇhathā” ti. “Kahāpaṇena no dethā” ti. “Na demā” ti. Anupub-bena vadḍhetvā “satena dethā” ti vutte “amhākaṃ esa bahū-pakāro, tumhehi pana saddhim metti hotū” ti kahāpana-sātaṃ gaheṭvā adamaṃsu.

vuddhim anvāya “attaining full growth” geruud (*anu + i*) formed by analogy with *maya* from *mi*, instead of **anvetvā*. **ekacce** ‘certain’ (**eka-tya-*) **disā-kākaṃ** ‘foreign crow.’ **aga-maṃsu**, 3, plur. aor. “went.” **Kira** = *kila*. The **Bāveru** kingdom was evidently on the sea, in a country where birds were supposed to be scarce, probably up the Persian Gulf. **āgagāgatā** “passers by, spectators.” **kūpa** ‘mast.’ **ni-sinnaṃ** ‘perched’ = *JM. nisiṇṇa*. **passatha**, 2nd plur. imperat. “look at.” **-pariyo-sānaṃ** “at the end of” (*pariyavasāna*)

“termination.” *ayyo*, perhaps we should read *ayyā*. “Sirs” = *S’-ajjā*. *Kahāpaṇa* a coin, here probably of silver. *metti* “friendship.” *adamsu*, adv. “they gave.”

Te taṃ gaheṭvā suvaṇṇa-pañjare pakkhipitvā nānappa-kārena macchamaṃsena c’eva phalāphalena ca paṭijaggiṃsu. Aññesaṃ sakuṇānaṃ avijjamānatṭhāne dasahi asaḍḍhammehi samannāgato kāko lābhagga-yasagga-ppatto ahoṣi. Punavāre te vāṇijā ekaṃ mayūra-rājānaṃ gaheṭvā yathā accharāsaddena vassati paṇippahārasaddena naccati evaṃ sikkhāpetvā Bāveru raṭṭhaṃ agamaṃsu. So mahājane sannipatite nāvāya dhure ṭhatvā pakkhe vidhūnitvā madhura-ssaraṃ nicchāretvā nacci.

phalāphala “wild fruits.” Pali often lengthens a vowel when a word is repeated in a compound, so *khaṇḍākhāṇḍam* “in pieces,” *kiccākiccāni* “all sorts of duties.” *paṭijaggiṃsu*, aor. *paṭi-jaggati* “watch over, look after” (*prati + jāgr*). *samannāgato* “endowed with” (*saṃ + anu + ā + gam*): the equivalent of this is found in Buddhist Sanskrit. *yasagga* “height of glory.” *puna-vāre* “the next time.” *accharā* “snapping of the fingers.” *vassati* “screams” ✓ *vāś*. They had trained it to scream at the snapping of the fingers and to dance at the clapping of the hands. *dhure* “on the prow.” *ṭhatvā* M. JM. *ṭhāiūṇa* AMg. JS. *ṭhiccā*. *nicchāreti* “emit, -utter” causal of *niccharati* (*niś + car*).

Manussā taṃ disvā somanassa-jātā “etaṃ ayyo sobhagga-pattaṃ susikkhita-sakuṇa-rājānaṃ amhākaṃ dethā” ti āhaṃsu. “Amhehi paṭhamaṃ kāko ānīto, taṃ gaṇhittha, idāni etaṃ mora-rājānaṃ āñāyima, etaṃ pi yācatha, tumhākaṃ raṭṭhe sakuṇānaṃ nāma gaheṭvā āgantuṃ na sakkā” ti “Hotu ayyo, attano raṭṭhe aññaṃ labhissatha, imaṃ no dethā” ti mūlaṃ vadḍhetvā sahasena gaṇhiṃsu. Atha naṃ satta-ratana-vicitte pañjare ṭhapetvā macchamaṃsa-phalāphalehi c’eva madhu-lāja-sakkharā-pānakādihi ca paṭijaggiṃsu, Mayūra-rājā lābhagga-yasagga-ppatto jāto. Tassāgatakālato paṭṭhāya kākassa lābhasakkāro parihāyi, koci naṃ oloketuṃ pi na icchati. Kāko khādaniya-bhojanīyaṃ alabhāmāno ‘kākā’ ti vassanto gantvā ukkārabhūmiyaṃ otari.

āhaṃsu aor. "they said." gaṇhittha 2, plur. "you took." ānāyimha "we have brought." sakkā "it is possible." Sometimes this can be explained as the plural of sakko, 'able' (= śakyah), but it is often indeclinable, and Pischel derived from śakyāt § 133. "It will be impossible to come and even mention the name of any bird in your country." tha-petvā = AMg. thāvēttā, JM. thavittā, thaviūṇa, thaviya, S. thāvia, thavia. lāja "fried corn." paṭṭhāya "from" lit., "setting out from" (pra + sthā), so ajjapaṭṭhāya "from this day forth." parihāyi "fell off." khādaniyaṃ "what can be chewed, hard food." bhojaniyaṃ "soft food." In verse we find kajjabhojjaṃ. 'kākā' ti vassanto "crying caw, caw." ukkārabhūmi "dunghill." otari "settled on."

Pali].

Extract No. 33.

Mahāvamsa, Bk. VII.

Conquest of Ceylon.

(Dines Anderson's Reader, p. 110. Geiger's trans. p. 55).

The Buddha at his decease informed Indra that Vijaya son of King Sihabāhu had gone to Laṅkā with seven hundred followers, and asked that he and his followers should be carefully protected. Indra handed over the guardianship of Laṅkā to Viṣṇu.

- V. 6. Sakkena vuttamatto so Laṅkam āgamma sajjukaṃ paribbājaka-vesena rukkhamūlam upāvisi.
 7. Vijaya-ppamukhā sabbe taṃ upecca apucchisum;
 "Ayaṃ bho ko nu dīpo?" ti. "Laṅkādīpo" ti abruvi.
 V. 6. "vutta p.p.p. from vatti "he speaks" so in JM. AMg. -matta (mātra), Pkts. have more commonly -metta. AMg. -mitta. āgamma gerund of āgacchati. sajjukaṃ "quickly" derived from sadyah. vesena "in the disguise" (of a parivāṇaka, wandering ascetic).
 V. 7. -ppamukhā 'with V at their head,' i.e. 'V. and his followers.'

- V. 8. “na saṅti manuḍā ettha, na ca hessati vo bhayaṃ” —
iti vatvā kuṇḍikāyaṃ te jalena nisiñciya
9. suttaṅ ca tesam hatthesu laggetvā nabhasāgamā,
dassesī soṇirūpena paricārīka-yakkhinī.
10. Eko taṃ vāriyānto pi rājaputtēna anvagā
“gāmamhi vijjamānamhi bhavanti sunakhā” iti.
11. Tassā ca sāmīnī tattha Kuveṇī nāma yakkhinī
nisīdi rukkhā-mūlamhi kantanti tāpasī viya.
12. Disvāna so pokkharaṇiṃ nisinnam taṅ ca tāpasin
tattha nahātvā pivitvā c’ādāya ca mūlālayo —
13. Vāriṇ ca pokkhare heva so vuṭṭhāsī, tam abruvi :
“bhakkho si mama, tiṭṭhā” ti, āḷhābaddho va so naro.
14. Parittasuttatejēna bhakkhetuṃ sā na sakkuṇi
yāciyānto pi taṃ suttaṃ nādā yakkhinīyā naro.
15. Tam gahetvā suruṅgāyaṃ rudantaṃ yakkhinī khipi,
evaṃ ekekasō tattha khipi sattasatāni pi.
- V. 8. hessati, fut. from bhavati (*havissati) bhavissadi is
also common.
- V. 9. **suttaṃ**, e.g. as a protection against evil sprits. **agamā**,
aor. “vanished”; also agami, agacchi, agamasi, etc.
dassesī “there appeared,” aor. cf. dasseti = *dar-*
śayati. **soṇi** “bitch.”
- V. 10. **vāriyānto**, partic. of vāriyati pass. of vāreti “forbid,”
caus. of vuṇāti. **anvagā** “followed.” **sunakhā**
“dogs” (*śunakāḥ*) — “only where there is a village.”
- V. 11. **Kantanti** “spinning.”
- V. 12. **disvāna**, gerund = *disvā*, also *passitvāna*. **mūlālayo**,
acc. plur. “lotus shoots” (*mṛṇālī*).
- V. 13. **So** Reader has *sā* but it was the man who came out of
the tank not the yakkhinī. **āḷhābaddho** “fast
bound.” **āḷhaka** is a tethering post (*ārdhaka*).
- V. 14. **sakkuṇi** aor. sakkuṇāti ‘is able,’ also *asakkhi* from
sakkati. **paritta-sutta** “protection thread,” i.e.
“thread charm” or “magic thread.” **nādā** = *na*
adā “he did not give.”
- V. 15. **khipi** “hurled.”

- V. 16. Anāyantesu sabbesu vijayo bhayasaṅkito
raddhapañcāyudho gantvā disvā pokkharaniṃ subhaṃ
17. apassā-m-uttiṇṇapadaṃ hasantiñ c'eva tāpasim,
“imāya khalu bhaccā me gahītā nū” ti cintiya :
18. “kim na passasi bhacce me bhoti tuam ” iti āha taṃ,
“kim rājaputta bhaccehi, piva nahāyā ” ty-āha sā.
19. “Yakkhinī tāva jānāti mama jātin ” ti nicchito
sīghaṃ sanāmaṃ sāvetaṃ dhanuṃ sandhāy’ upāgato.
20. Yakkhim ādāya gīvāya nārāca-valayena so
vāmahatthena kesesu gahetvā dakkhinena tu
21. ukkhipitvā asim āha: “bhacce me dehi dāsi, taṃ
māremiti,” bhayaṭṭhā sā jivitaṃ yāci yakkhinī:
22. “Jivitaṃ dehi me sāmī, rajjaṃ dassāmi te ahaṃ,
karissāmi’ itthikiccaṃ ca aññaṃ kiñca yathicchitaṃ ”
23. Adūbhatthāya sapathaṃ so taṃ yakkhim akārayi,
“Ānehi bhacce sīghaṃ ” ti vuttamattā va sā nayī.
24. “Ime chātā ” ti vuttā sā taṇḍulādi viniddisi
bhakkhitānaṃ vāñijānaṃ nāvaṭṭhaṃ vividhaṃ bahuṃ
25. Bhaccā te sādhayitvāna bhattāni vyañjanāni ca
rājaputtaṃ bhojayitvā sabbe cāpi abhuñjisuṃ.
- V. 16. anāyanta “not coming.” naddha “fastened, equip-
ped with.” apassa—“where he saw no footstep of
any man coming forth,” -m- is a sandhi consonant.
bhaccā “servants” (*bhṛtyāḥ*). bhoti “Lady.”
- V. 19. sa-nāmaṃ “his name.” sāvetaṃ, gerund. caus. of
suṇoti. sandhāya “making ready-drawing” also
sandhetvā, sandahitvā, from sandahati, sandheti
(*saṃ + dhā*).
- V. 20. nārāca “a weapon.” valaya- “noose.”
- V. 21. bhayaṭṭhā = *bhaya-sthā*.
- V. 22. -kiccaṃ (*kṛtyam*) so in Ś.
- V. 23. adūbhatthāya. “that he might not be betrayed.”
sapathaṃ “oath.”
- V. 24. chātā “hungry” (*psāta*) § 39. viniddisi “showed”
(*vi + nir + diś*).

Old Prakrit.]

Extract No. 34.

Hāthigumphā Inscription.

This Inscription is in one of the Udayagiri caves 19 miles from Cuttack. A corrected text was published by Bhagwānlāl Indrajī in the Proceedings of the Sixth International Congress of Orientalists at Leiden, 1883, Part III, p. 135. It is written in Old Brāhmī characters and has been assigned to the 2nd cent. B.C.¹ The inscription gave a summary of Khāravela's reign year by year. Unfortunately it is very fragmentary. As is the case with Asoka's inscriptions, double consonants are written single, but they have been rendered as double consonants in this extract in order that the forms should be more familiar to the student. The difference is only orthographic, once it has been determined what words were intended.

(1) Namo Arahantānaṃ! Namo savva-Siddhānaṃ? Verena mahārājena mahā-megha-vāhanena. Ceta-rāja-vaṃsa-vaddha-nena pasattha-subha-lakkhanena catur-antala-ṭhāna-guṇōpaga-tena Kalingādhīpatinā siri-Khāravelena pandarasa-vassāni siri-kumāra-sarīravatā kiḍitā kumāra-kiḍakā.

verena = *vīreṇa*. pandarasa = Pali pannarasa. Pali, AMg. JM. paṇṇarasa, Apa. paṇṇaraha, H. pandrah. It is remarkable that the *d* should occur so early.

*Translation.*²

Salutation to the Arhats. Salutation to all Siddhas. For fifteen years princely sports were played with an auspicious princely body by the heroic Maharaja the illustrious Khāravela, the lord of Kalinga, with a mighty cloud (elephant) as his vehicle, propagator of the Chaitra royal dynasty, bearing lauded and auspicious marks, and endowed with the four internal virtues.

¹ Vincent Smith, 'Early History of India,' 2nd Edition. Notes on pages 38, 40, 187 and 196. Fleet, J.R.A.S. 1910, p. 242 and p. 824.

² Follows that of Bhagwānlāl Indrajī, with some slight modifications.

(2) Tato lekha-rūpa-gananā-vavahāra-vidhi-visāradena savva-vijjāvadātena nava-vassāni yovvarājaṃ pasāsitaṃ.

yovvarājaṃ (*yauva-rājyam*) Pali rajjam.

Then for nine years he enjoyed power as heir-apparent, being proficient in writing, painting (?) arithmetic and the rules of procedure, and excellent at all learning.¹

(3) Sampuṇṇa-catuvisati-vasso ca dānava-dhammena sesayovvanābhivijaya-vattiye Kālīṅga-rāja-vaṃsa-purisa-yuge mahārājābhiseccanaṃ pāpunāti.

Dānava. In his Sanskrit version Bh. gives *dānena* ca and he translates “*by peace* and religious policy,” but he records no doubt about the reading given as above, except that he leaves a space in the plate between *na* and *va*. pāpunāti, Pali pāpuṇāti.

And when he had completed twenty-four years, according to Dānava law (?) in a generation of the Kālīṅga royal family,² that he might pass the rest of his manhood in conquests, he was installed as Mahārāja.

(4) Abhisitta-matto ca padhama-vasse vāta-vihata-gopura-pākāra-nivesanaṃ paṭisaṃkhārayati Kālīṅga-nagaraṃ khibira(ṃ) ca sitala-taḍāga-pāḍiyo ca bandhāpayati savv-uyyānapaṭisaṃ-ṭhāpanaṃ ca kārayati panatīsāhi sata-sahassehi pakātiye rañjayati.

padhama. Pali paṭhama. S. etc. paṭhama. khibīra (*śibīra*). ‘royal camp.’ sitala read sītala. pāḍi (*pāṭi*) ‘dike’ Bh. ‘tanks.’ panatīsa JM. paṇatīsa, Pāli paṇcatīṃsaṃ. pakātiye Bh. renders by *prakṛtīḥ* and “the people.” We should expect pakātiye.

¹ Compare Bühler. Indian Studies No. III, p. 13.

² Bh. “in the *yoke* of the (previous) personages of the royal dynasty of Kālīṅga.” The meaning of this is not clear. If the reading is correct, it would appear that a Kālīṅga prince could not become Mahārāja until he was 24.

In his first year being barely installed he repaired Kalinga city and the cantonment with the gates, walls and dwellings injured by the wind, had built cool tanks and dikes, and had all the gardens put in order for thirty-five lakhs, and thus pleased the people.

(5) *Ditiye ca vasse abhittayittā Sātākarnī pacchima-disaṃ haya-gaja-nara-radha-bahulaṃ daṇḍaṃ patthāpayati. Kusambānaṃ khattiyānaṃ ca sahāyavatā pattam Masikanagaraṃ(?)*.

abhittayittā, gerund *abhi + trā*. Reading from Kusambānaṃ not quite certain.

In the second year, Sātākarnī protecting the west sent a numerous army of horses, elephants, men and chariots. Assisted by the Kusamba Kshatriyas (he) obtained the city of Masika (?).

(6) *Tatiye ca puna vasse gandhavva-veda-buddho dampā natta-gīta-vāditta-saṃdassanāhi ussava-samāja-kārāpanāhi ca kiḍāpayati nagarīṃ*.

natta = *ṇṛtta*. kārāpana as in Pali 'a causing to be made.'

In the third year again, he learnt the science of music, and amused the city by exhibitions of *dampā* (?) dancing, music, and musical instruments, and by holding festive parties.

The inscription continues up to the thirteenth year of the reign. There are however so many gaps in the text that it is often difficult to interpret the remaining words or letters. In the eighth year he gave trouble to the king of Rājagṛha—(Rāja-gaha-napaṃ piḍāpayati)—who apparently deserted his army and made off to Mathurā. In the twelfth year he caused great consternation among the people of Magadha—*Magadhānaṃ ca vipulaṃ bhayaṃ janeto*)—made his elephants drink of the Ganges, and having severely punished the king of Magadha made him bow at his feet—(*Magadhaṃ ca rājānaṃ bahu paṭisāsittā pāde va(n)dāpayati*).

Old Māgadhi.] Extract No. 35.

S'utanukā nāma devadāśikkyī

taṃ Kāmayittha Bālānaśeye

Devadinne nāma lūpaddakkhe.

The long vowels and double consonants are not shown in the original in the Jogīmārā cave on Rāmgarh Hill. The inscription is in Old Brahmi characters. The dialect appears to be Old Māgadhi. The meaning of lūpadakkhe (*rūpadakṣo*) is doubtful: "skilled in painting" "sculptor" cf. (*rūpakṛt*) have been suggested. Bālānaśeye 'belonging to Benares.'¹ Kāmayittha, 3 sing. aor. as in AMg.

¹ Lüders. For another explanation see Bloch. Annual Report Arch. Survey of India, 1903-4, p. 124.

INDEX OF EXAMPLES.

[This index comprises most of the examples given in Part I, and of the words explained in Part II.]

A

a, 'and,' § 3.
 aam, 'this,' § 110. (AMg. ayaṃ).
 aiñā, 'led beyond,' § 125.
 amsi, AMg., 'I am,' § 64. cf. mhi.
 amsu, 'tear,' §§ 49, 64. Also assu.
 H. āsu.
 akaanṇua, 'ungrateful,' p. 120, v. 83.
 akaṇḍa, 'unexpected,' p. 93, n. 5.
 akayya, Mg. (*akārya*), p. 165, n. 2.
 akarimsu, aor., 'they did,' § 133.
 akāsi, AMg., 'he did,' § 133.
 akkhala, Mg., 'letter,' p. 165, n. 1.
 akkhi, 'eye,' § 40 Pb. akkh. H. ākh. cf. acchi.
 agada, 'a well,' p. 123, n. 2.
 angulīaa, 'ring,' p. 90, n. 6.
 aggala, 'bolt,' p. 136, v. 19.
 aggahattha, 'finger,' p. 101, v. 4.
 aggi, 'fire,' § 36, 62, 88. Pb. agg.
 H. āg.
 aggha, 'valuable,' § 56.
 accanta, 'excessive,' § 44.
 acchai, 'stays,' § 60, p. 123, n. 9.
 accharā, 'nymph,' § 39.
 acchariam, 'wonderful,' §§ 58.
 Also acchariam.
 acchi, 'eye,' § 39. cf. akkhi
 acchīṃ, acchīṇi, M. plur., § 1.
 acchera, M. = accharia, § 76.
 ajja (1) 'to-day,' § 44. Apa. jju.
 Pb. ajj. Old H. āju. H. āj.
 (2) = *ārya*, § 50.
 ajjaā, 'lady,' p. 97, n. 7.
 ajjaūṭṭa, 'gentleman,' § 2.
 ajjhatthiya, AMg. (*-ādhyātṃika*).
 ajjhasvasida, 'determined,' p. 83, n. 8.
 atthāe, AMg., 'on account of,' p. 147, n. 1.
 atthi, 'bone,' § 38.
 anajjanto, 'not being known,' p. 123, n. 9.

anavayagga, AMg., 'endless,' p. 146, n. 1.
 anavaraya, JM., 'incessant,' p. 129, n. 2.
 anasana, 'fasting,' p. 146, n. 10.
 anahiaa, 'heartless,' p. 117, v. 64.
 anahinna, 'ignorant,' § 36.
 anāiya, AMg., 'without beginning,' p. 146, n. 1.
 aniada, 'uncertain,' p. 87, n. 6.
 anuḡejjha, Ś., 'to be favoured,' § 53.
 anudiahamp, 'day by day,' § 27.
 anurāa, 'affection,' § 9.
 anuvvaya, AMg., 'ordinance,' p. 145, n. 4.
 aṇeṇa, 'by this,' § 110.
 aṇṇa, other,' §§ 48, 111.
 aṇṇuṇṇa = aṇṇoṇṇa 'one another,' § 73.
 anṇesana, 'search,' § 48.
 anṇesidum, p. 82, n. 5.
 attae, AMg., 'son,' p. 147, n. 2.
 attā, 'self,' §§ 36, 100. cf. appā.
 attīā, 'mother,' p. 110 (c).
 attha, (1) 'here,' § 45 (*atra*).
 (2) -*artha*, § 45.
 (3) 'weapon,' § 56 (*astra*).
 atthi, (1) 'is,' (*asti*), §§ 38, 132.
 (2) 'bone,' cf. atthi.
 (3) -*arthi*, JM.
 addhi, 'guest,' §§ 11, 14.
 adda, 'wet,' p. 122, n. 3.
 addhii, 'anxiety,' p. 128, n. 3.
 adha, 'then,' § 14.
 adhaṇṇadā, Ś., 'misfortune,' p. 88, n. 2.
 antakkarana, 'conscience,' § 51.
 andhāria, 'darkened,' § 82.
 apavagga, JM., 'final beatitude,' p. 135, n. 1.
 appa, 'small,' § 37.
 appā, 'self,' §§ 36, 100. H. āp.
 cf. attā.
 appatta, 'unobtained,' p. 114, v. 3.

appia (1) 'not dear,' *Ś.*
 (2) 'sent,' JM., p. 136, v. 23.
 abīe, AMg., 'without a second,'
 p. 145, n. 1.
 abbhantara, 'interior,' § 43.
 abbhahia (= *abhy-adhika*), p. 109 (e).
 amiam, 'nectar,' p. 102, v. 2.
 amejjha, 'impure,' p. 130, n. 9.
 amham, 'of us,' M., AMg., JM.,
 § 107.
 amhakera, 'our,' § 76.
 amhe, 'we,' §§ 47, 106.
 ariha, 'worth,' § 57.
 alasi, 'wandering mendicant,' cf.
vedic atasī, § 23.
 alia, 'in vain,' § 67.
 alihadi, Mg. = *arhati*.
 avanīda, 'taken away,' § 125.
 avatthā, 'condition,' § 38.
 avara, 'other,' § 17. H. aur. Rom-
 ani (w)aver.
 avarajjhai, passive. *apa + rādh*,
 § 125.
 avaraṇha, 'afternoon,' § 52.
 avaratta, AMg., 'latter half of
 night,' p. 145, n. 2.
 avaricida, 'stranger,' p. 91, n. 1.
 avassam, 'necessarily,' § 49.
 avāṅga, 'corner (of eye),' p. 116,
 v. 61.
 avi, 'also,' § 17.
 asamatthaa, 'unable,' p. 112 (a).
 asesa, 'all,' § 20.
 asoga, § 11.
 assa, (1) 'of him,' § 110.
 (2) 'horse,' § 49. cf. M. āsa.
 assu, 'tear,' § 64. cf. *aṃsu*.
 aha, 'then,' § 14. *Ś.* adha.
 ahara, 'lower,' p. 116, v. 63.
 ahighāa, 'smitten,' p. 116, v. 61.
 ahinava, 'new,' § 13.
 ahinṇāṇa, 'token,' p. 90, n. 3.

Ā

āada, 'arrived,' § 2.
 ā(y)ava, 'hent,' p. 153, n. 1.
 āāsa, (1) 'trouble,' p. 101, n. 7.
 (2) 'sky,' p. 113 (b).
 āāredi, 'invites,' p. 101, n. 9.
 āiṭha, JM., 'commanded,' p. 130,
 n. 1.
 āihī, Apa., 'in the beginning,' § 93.

āuso, AMg., 'long-lived one,' p. 150,
 n. 4.
 āojja, JM., 'drum?' p. 130, n. 7.
 āohaṇa, 'battle,' p. 142, n.
 āgada, *Ś.* = āada, § 2.
 āgantum, JM., 'having come,'
 p. 123, n. 9.
 āgāra, AMg., 'house,' p. 145, n. 5.
 āgāsa, AMg., JM. = āāsa, § 11.
 ācāria, 'teacher,' § 58.
 ādhatta, 'begun—applied,' § 125,
 pp. from *aḍhaī*.
 āṇatta, 'ordered,' § 125.
 āṇavedi, 'orders,' § 36.
 āṇia, 'brought,' § 125.
 āṇida, *Ś.*, 'brought,' § 125.
 āṇesu, 'bring,' § 116.
 āṇe, (ṇa āṇe) 'I (don't) know,'
 p. 108 (c).
 ādhappai, caus. pass. *ā dhā*, § 135 (c).
 ābhioia, ābhioiya, AMg., 'of the
 state?' p. 145, n. 9.
 āmārisa, 'impatience,' § 57.
 āradddha, 'begun,' § 12.
 ārabbhai, ārambhadi, 'is begun,'
 § 125.
 āruhai, 'mounts,' § 125.
 āliddha, 'embraced,' p. 116, v. 61.
 ālekkha, 'picture,' p. 84, n. 3.
 āvajjia, JM., 'poured out,' *ā orj*.
 āvatta, 'turned round,' p. 114,
 v. 6.
 āveia, 'announced,' p. 125, n. 5.
 āsa, 'horse,' = *assa*.
 āsa, acc. plur., AMg., § 92.
 āsī, 'was,' § 133.
 āsīadi, *Ś.*, 'sits down,' § 125.
 āhamsu, AMg., 'they said,' § 133.
 Also āhu.
 āhevacca, AMg., 'overlordship,'
 p. 144, n. 5.

I

i = *iti*, p. 136, v. 10.
 ia = *iti*, p. 111 (c).
 iam, 'this,' § 110.
 ikkhu, 'sugar-cane,' § 40. cf.
uccu.
 icchai, 'promises,' JM., p. 128,
 n. 4.
 icche, 'I desire,' *ātm.*, § 115.
 iddhi, AMg., 'increase,' p. 146, n. 6.
 iṇam, 'this,' § 71.

itthī, 'woman,' p. 84, n. 1.
idha, 'here,' § 28.
indaālammi, 'in the rainbow,'
 p. 113 (b).
imīse, AMg. = **imīe**, 'of this,' fem.,
 § 110.
iścaśe, Mg., 'desirest,' § 115.
isi, 'sage,' § 60.
iha, 'here,' § 28. = **idha**.

Ī

īdisa, 'like this,' § 70.
iśīsi, 'gently,' p. 107 (a).
ihāmiya, 'wolf,' p. 160, n. 6.

U

ua, 'lo!', M., p. 103, v. 4.
uaa, 'water,' § 10.
uatthia (= *upa-sthita*), p. 118, v. 78.
uaroa, 'ill-will,' p. 136, v. 10.
uahi, 'ocean,' p. 114, v. 56.
uahiu, M., abl., § 93.
uida, 'fitting,' p. 95, n. 2.
ukkara, 'multitude,' p. 94, 10.
ukkinna, 'scattered,' p. 165, n. 1.
ukkhaa, 'rooted up,' p. 121, v. 85.
ukkhitta, 'thrown up,' p. 116, v. 63.
uggama, 'rising,' § 34.
uggāhihi, 'will sing,' p. 120, v. 84.
uccoḍa, 'withering?' p. 110 (a).
ucchu, M., 'sugar-cane,' §§ 40, 70.
 cf. Ś. **ikkhu**. H. **ikh**. E.H. **ūkh**.
 Mār. **ūs**. Bg. **ākh**.
ujjala, 'blazing,' § 42.
ujjāṇa, 'garden,' p. 97, n. 11.
ujjua, 'straight,' §§ 15, 68.
ujjoviya, 'lighted up,' p. 159, n. 14.
ujjhida, (JM., **ujjhiya**), 'left be-
 hind,' p. 129, n. 11.
uṇa, 'but,' § 3.
uṇha, 'hot,' § 47. Guj. **unhu**.
 Mar. **ūn**.
utta, 'spoken,' § 125.
uttinṇa, 'traversed,' § 125.
utthaṅgia, M., 'supported,' p. 114,
 v. 56.
utthedu, 'let him stand up,' p. 97,
 n. 8.
uppala, 'lotus,' § 34.
uppida, 'bursting out,' p. 114, v. 3.
ubbheiya, 'erect,' p. 130, n. 2.

ummuha, 'looking up,' § 46.
ure, 'on the breast,' p. 117, v. 76.
ullavida, 'shouted out,' p. 93,
 n. 12.
uvaaraṇa, 'aid,' § 17.
uvacchandido, 'coaxed,' p. 90,
 n. 15.
uvajjhāa, 'teacher,' § 17, 44.
uvaṭṭhavei, AMg., 'prepares,' p. 146,
 n. 5.
uvarāa, 'colouring,' p. 101, n. 4.
uvari, 'above,' § 17.
uvalevaṇa, 'smearing,' p. 100, n. 4.
uvasappissam, 'I will creep up,'
 p. 99, n. 4.
uvasampajjai, AMg., 'gets to,'
 -**ittāṇam**, abol., p. 147, n. 4.
uvahāra, 'oblation,' p. 100, n. 5.
uvāiya, JM., 'offering,' p. 128,
 n. 4.
uvālahissam, 'I will reproach,'
 p. 83, n. 9.
uvvatta, 'turned over,' p. 114,
 v. 56.
uvvigga, 'anxious,' § 42.
usu, AMg., 'arrow,' § 70.
ussāsa (M. **ūsāsa**) 'sigh,' § 41.
uhaa, 'both,' p. 101, n. 5.

Ū

ūsava, 'festival,' § 41, 63.
ūsāsa = **ussāsa**.

E

eassim, 'in this,' § 47.
eāvattham, 'in this state,' p. 110 (c).
e(y)ārūva, AMg., 'of this form,'
 p. 145, n. 2.
ei, 'goes,' § 12.
ekka, 'one,' §§ 15, 112. JM. **ega**.
ettāhe, M., p. 119, v. 80.
ettha, 'here,' § 70.
edi, 'goes,' §§ 12, 132. cf. **ei**.
edihāsia, 'legendary,' § 61.
enti, 'they go,' § 132.
erāvaṇa, § 61.
erisa, 'like this,' §§ 24, 70.
evaḍḍhe, Mg., 'so great,' p. 170,
 n. 4. (**evaḍḍa**, JM.).
evvam, 'thus,' § 68.
eso, 'this,' § 110.

O

oāsa, M., 'space,' p. 114, v. 3.
 oīṇṇa, 'descended,' § 125. Also
 odiṇṇa.
 oṇavia, 'bent down,' § 25.
 otthaya, 'covered with,' p. 159,
 n. 15.
 odaria, 'having descended,' § 122.
 Mg., odalia.
 olagga, JM., 'followed,' p. 124,
 n. 9.
 oviya, 'decorated,' p. 159, n. 16.
 osaria, 'gone off,' p. 108 (b).
 osaha, 'herb,' AMg., ośaḍha, § 20.
 oharia, 'lopped,' p. 116, v. 61.

K

kaa, 'done,' § 125. JM., kaya, § 60.
 Ś. kada and kida.
 kaa-ggaha, 'hair-seizing,' p. 117,
 v. 64.
 Kaanta, 'Fate,' p. 99, n. 10.
 kaali-hara, 'plantain-house,' p. 82,
 n. 6.
 kayāi kayāvi, AMg., 'sometime,'
 p. 145, n. 1.
 kai, 'poet,' p. 103, v. 3.
 kaima, M., (=katama), § 69.
 kae, 'for the sake of' p. 110 (a).
 kao, J.AMg., 'whence,' Ś. kado,
 p. 153, n. 2.
 kakkola = *kaṅkōṭa*, § 16.
 kaṅkamaa, JM., 'like a heron's
 bill,' p. 124, n. 11.
 kaṅkhiṇa, 'desired,' p. 112 (a) (*kāṇ-
 kṣīta*).
 kacchabha, AMg., 'tortoise,' § 19.
 kajja, 'to be done,' § 50, 137.
 kajjai, AMg., 'is done,' § 135. *Note.*
 kaṭṭakkha, 'side glance,' p. 112 (g).
 kadaa, JM., 'fetter,' p. 129, n. 7.
 kaḍṇa, 'bitter,' p. 87, n. 5.
 kaḍhia, 'boiled,' Ś. kaḍhida, § 42.
 kṇṇa, 'gold,' p. 101, n. 6.
 kaṇakkani, 'resounding,' p. 111 (d).
 kaṇtha, 'neck,' § 35.
 kaṇṇa, 'ear,' § 48.
 kaṇha, = *kṛṇṇa*, § 47.
 kuḍa, see ka.
 kadama, kadara, 'which?' §§ 69,
 111.
 kadhaissam, 'I will relate,' § 134.
 Also kadhissam, M. kahissam.

kadham, Ś., 'how?' § 14. M.
 kaham.
 kadhida, 'told,' § 11.
 kadhidum, 'to tell,' § 136.
 kadhedu, 'let him tell,' §§ 11, 14,
 75.
 kadhesu, 'tell,' § 116.
 kanta, 'gone,' § 125 (*kram*).
 kappa, 'age, etc.,' § 37.
 kappadiya, JM., 'pilgrim,' p. 123,
 n. 10.
 kamala, (1) 'lotus,' p. 84, n. 9
 (2) 'rice,' p. 102, n. 9.
 kamalā, = *Lakṣmī*, p. 112 (h).
 kammagara, JM., 'workman,'
 p. 127, n. 5.
 kammaggiṇo, JM. (*karmāgneḥ*),
 § 93.
 kamini, M., 'in what?' p. 117,
 v. 76.
 karaṇijja (Ś. karaṇīa), 'to be
 done,' § 137.
 karaṇḍaa, 'basket,' p. 97, n. 11.
 karidum, 'to do,' § 112.
 karittā, AMg., 'having done,' § 122.
 karissam, 'I will do,' § 134.
 karīadi, 'is done,' § 135.
 kariadu, 'let it be done,' p. 96, n. 5.
 kareḍi, 'does,' § 128.
 karenta, 'doing,' § 102.
 karemaṇa, AMg., 'doing,' p. 145,
 n. 2.
 karesu, 'do,' § 116.
 kalemī, Mg., 'I do,' p. 166, n. 2.
 kalevara, 'body,' § 18.
 kallākallim, 'every morning,' p. 150,
 n. 6.
 kavala, 'mouthful,' § 18, p. 108 (b).
 kāvala, Apa., 'lotus,' § 25.
 kavalia, 'enten,' p. 111 (f).
 kavāda, 'door-panel,' p. 101, n. 6.
 kavva, 'poetry,' § 50.
 kasaṇa, 'dark,' p. 116, v. 63.
 kaha, kaham, 'how?' p. 102, v. 2,
 § 14.
 kahā, 'story,' p. 120, v. 84.
 kaḥim, 'where,' p. 81, n. 1.
 kaḥissam, 'I will tell,' § 134.
 kāatthna = *kāyasthaka*, § 38.
 kāum, (1) M., 'to do,' § 121.
 (2) AMg., 'having done,'
 § 136.
 kāūṇa, M., 'having done,' § 122.
 kadum, Ś. Mg., 'to do,' §§ 63, 121,
 136.

kāmāe = *kāmyayā*, § 48.
 kāreḍi, caus., 'has done,' § 128.
 kāredum, infin., § 136.
 kālake, Mg., 'door,' p. 165, n. 2.
 kālanā, Mg. = *kāranāt*, p. 166, n. 3.
 kāham, 'I will do,' § 134.
 kim una, 'what then?', § 3.
 kiṅkiṇī, 'bell,' p. 111 (d).
 kiccā, AMg., 'having done,' p. 147.
 n. 7.
 kinai, 'buys,' § 131.
 kida, 'done,' § 11.
 kilanta, 'weary,' § 57.
 kilittha, 'afflicted,' § 125.
 kilinṇa, 'moistened,' § 57.
 kilitta, 'prepared,' § 59.
 kilissai, M., 'is afflicted,' § 125.
 kivina, 'wretched,' § 60.
 kidisa, 'of what sort?' § 70.
 kīrai, 'is done,' § 135.
 kīsa, 'why?' p. 85, n. 2.
 kuo, JM., 'whence,' p. 139, n. 1.
 kukkhi, Ś kucchi, M. 'belly,'
 § 40. kucchio, AMg., abl., § 93.
 kucchimsi, loc., § 93.
 kujjā, AMg., 'he may do,' § 133.
 kuttēdi, Mg., 'has cut,' p. 166, n. 5.
 kuḍila, 'crooked,' § 16.
 kuḍumba, 'household,' § 16.
 kuṇai, 'does,' § 131, p. 112 (a).
 kuṇamāṇe, AMg., 'doing,' p. 144.
 n. 5.
 kuddho, J.M., 'angry,' p. 128, n. 8.
 kuppadi, 'is angry,' § 125.
 kumbhaṇḍa, 'white gourd,' p. 93,
 n. 5.
 kumbhilaa, Mg., 'thief,' p. 165,
 n. 1.
 kultā, 'canal,' p. 110 (a).
 kuvia, JM., 'angry,' p. 129, n. 11.
 kuvida, 'angry,' § 125.
 kuvvam, AMg., 'doing,' § 103.
 kuvvamāṇe ātm., p. 146, n. 9.
 kera, 'to be done,' § 76.
 keria, 'belonging to,' p. 99, n. 8.
 keriśa = *kidisa*, § 24, 70. Mg.,
 keliśe.
 kelake, Mg., 'belonging to,' p. 167,
 n. 6.
 kevali, AMg., 'absolute know-
 ledge,' p. 145, n. 3.
 kesesu, (Mg. keśeśu), § 21.
 ko, 'who,' § 110.
 koila, 'cuckoo,' p. 112 (g).
 koñca, 'crane,' § 35.

komudī (M. komui), 'moonlight,'
 § 61.

KH

khaa, (1) 'hurt—a wound.' Ś.
 khada, § 125, p. 110 (b).
 (2) 'dug,' § 125. Ś. khaṇida.
 khaia, (Ś khacida), 'inlaid,' p.
 109 (a).
 khagga, 'sword,' § 34.
 khajjai, 'is dug,' § 135.
 khaṇṇa, 'dug,' § 125. AMg., JM.,
 khatta.
 Khattia = *Kṣatriya*, § 40.
 khammai, 'is dug,' § 135 (d).
 khavia, 'exhausted,' p. 115, v. 14.
 khāi, Apa. = *khāai*, 'eats,' § 127.
 khāma, 'thin,' p. 97, n. 2.
 khāra, 'alkali,' p. 110 (b).
 khijjai, 'is wasted,' § 125.
 khiṇṇa, 'wasted,' § 125. cf. khīna.
 khitta, 'thrown,' § 40, 125.
 khippai, 'is thrown,' § 135, p. 130,
 n. 7.
 khippām eva, AMg., 'quickly,'
 p. 146, n. 5.
 khividum, 'to throw,' § 136.
 khīṇa, 'wasted,' § 40. H. chīn.
 khu, 'particle,' § 74.
 khujja, 'hump-back,' §§ 6, 34.
 khel, khel ('play'), §§ 6, 22.

G

gaa (Ś. gada) 'gone,' §§ 11, 125.
 gaṇṇa, 'sky' (*gagana*), p. 101,
 n. 1.
 gaammi = *gate*, § 92.
 ga(y)ava(y)a, JM., 'aged,' p. 136,
 v. 14.
 gaṇḍa, 'lord of elephants,' § 81.
 gaccha, (1) 'go,' § 116. Kash.
 gats.
 (2) JM., "school-sect,"
 p. 136, v. 23.
 gacchāhi, AMg., 'go,' § 116.
 gacchittae, AMg., inf., § 136.
 gaṇṭhi, 'knot,' § 55.
 gaṇḍo, 'night-watchman?' p. 122,
 n. 3.
 gantā, AMg., 'having gone,' § 122.
 gantum, 'to go,' §§ 121, 136.
 Also gacchidum, gamidum.
 gamissadi, 'will go,' § 134.
 gamiadi, Ś. passive, 'is gone,'
 § 119. M. gammai. §§ 119, 125.

garala, 'poison,' p. 110 (b).
 garua, 'heavy,' § 71.
 garukkha, JM., 'full of,' p. 136, v. 13.

Garuḍa, Ś. = Garuḷa, M. Galuḍa, Mg., § 22

gallakka, 'crystal,' § 50.
 gaviṭṭha, 'sought,' § 125 (gavesai).
 gahavai, 'house-holder,' p. 99, n. 8.

gahia (Ś. gahida), 'seized,' § 125.
 gahium, M. inf., § 136, note.
 gāi, 'sings,' § 127.

gāma, 'village,' § 45. cf. § 25 end.
 gāravia, JM., 'highly esteemed,' p. 135, v. 5, from M., AMg., JM.,

gārava = M. Ś. gorava = *gaurava*.
 gijjai, 'is sung,' § 135, p. 130, n. 5.
 giṇhum, AMg., 'to seize,' § 136, note.

giddha, 'vulture,' § 60. Pb. giddh. H. gīdh.

gimha, 'summer,' § 47. Mār. dialect, gīm.

giha, AMg., 'house,' p. 152, n. 7.

gīa, 'sung,' § 125.

guttha, 'strung,' p. 111 (f).

gumma, 'bunch,' § 48.

gejjha = *grāhya*, §§ 70, 137.

geṇhai, (Ś. geṇhadi) 'seizes,' §§ 52, 131. geṇhia, gerund., p. 95, n. 4. geṇhium (Ś. geṇhidum), inf., § 136. geṇhidavva, § 137.

geha, JM., 'house,' p. 152, n. 7.

goccha, M., 'bush,' § 71.

goṭṭhī, JM., 'society,' p. 136, v. 23.

GH

ghaḍanta, 'joining with,' p. 115, v. 6.

ghaḍāvehi, 'have fashioned,' p. 100, n. 3.

gharā, M. AMg., abl. 'from home,' § 92.

ghariṇī, 'wife,' p. 93, n. 13.

ghettum, M. 'to seize,' §§ 19, 136.

ghettūṇa M., 'having seized,' p. 121, v. 14. cf. geṇhia.

gheppai, 'is seized,' § 135.

C

caai, M., 'abandons,' § 125.

caūra, 'four,' § 112. causu. loc. § 112.

cakka, 'wheel,' § 45. Apa. cakku.

Sindhi caku. Pb. cakk. H. cāk. cakkamai, JM., 'goes in circles,' p. 122, n. 4.

cakkavatti, 'emperor,' p. 93, n. 13. cakkhusā, 'with the eye,' § 104.

caṅga, 'beautiful,' p. 111 (c).

caccara, 'square,' p. 124, n. 10.

cadāvia, 'increased,' p. 123, n. 12.

catta, 'abandoned,' § 119.

cattāri, 'four,' § 112.

cadukka, Ś. (caukka M.), 'square,' § 38. H. cauk.

cadussamudda, 'four oceans,' § 51.

cammāraa, 'leather-worker,' § 82. H. camār.

cāi, JM., 'generous,' p. 135, v. 5.

Cāṇakka, § 43.

Cāṇḍā, § 25.

cāva, 'bow,' p. 109 (e).

cia, 'like,' p. 114, v. 3; p. 117, v. 75.

ciṇcaia, 'adorned,' p. 130, n. 4.

ciṭṭhai, M. (Ś. ciṭṭhadi). Mg. ciṭṭhadi, 'stands,' § 7.

ciṭṭhittae, AMg., inf., § 136.

ciṇai, 'collects,' § 131.

ciṇijjai, pass., § 135.

cinedi, Ś. 'collects,' §§ 128, 131. cf. ciṇai (*cinoti*).

ciṇha, 'mark,' § 52.

citta (1) 'bright,' § 45.

(2) 'heart,' p. 111 (e).

cittaaro, 'painter,' p. 111 (e).

cittaphalaam, 'picture tablet,' § 5.

cindha = ciṇha, § 52.

cimmai, passive *ci*, § 135.

ciḷādi, Mg., 'delays,' p. 167, n. 1.

civvai = cimmai.

ciādi, passive *ci*, § 135.

cunṇa, 'lime,' p. 102, n. 3. H. cūṇā, (*cūrṇa*) 'powder,' p. 141, n. 8.

cumbia, 'kissed,' p. 107 (a).

cūa (Ś. cūda), 'mango,' p. 101, n. 5.

ceiya, AMg., 'sacred,' p. 151, n. 6. coria = *caurya*, § 58.

CH

cha, M. AMg., 'six,' § 6, § 112.

chaccarāṇa, 'six footed,' § 34.

chatṭha, 'sixth,' § 6.

chaṇa, 'festival,' p. 119, v. 81.

chaṇṇa, 'hidden,' p. 91, n. 5.

chammuha, 'six-faced,' § 46.
 chāā, 'colour,' etc., p. 97, n. 6:
 p. 102, n. 2.
 chāṇe (?), p. 119, v. 81.
 chāva, AMg., 'child, etc.' Pali
 chāpa=śāba, § 6.
 chāhā, 'shadow,' p. 102, n. 2.
 chijjai, 'is split,' p. 109 (a).
 chinna, 'cut,' §§ 125, 130.
 chindai, (Ś chindadi), 'cuts,'
 § 130.
 chuhai, JM., 'throws,' p. 124, n. 6.
 chuhā, M., 'hunger,' § 39.
 chea, 'a cut,' p. 116, v. 62.
 cheettā, AMg., 'having cut,' p. 146,
 n. 10.
 chettum, 'to cut,' § 136.
 chettūṇa, M. JM., 'having cut,'
 p. 146, n. 10.

J

jaī, (Ś. abso. jādī), 'if,' § 1.
 Jāṇṇā=Yamunā, § 25.
 jakkha=yakṣa, p. 128, n. 4.
 jaccāṇa, gen. plur., 'genuine,'
 p. 111 (c).
 jaṇṇa, 'sacrifice,' § 36.
 jadhā (M. jaha. Mg. yadhā),
 'as,' §§ 1, 14.
 jappia, 'babbled,' § 37.
 jampia, JM., 'said,' p. 129, n. 9.
 jampimo, 'we speak,' § 69.
 Jambu, § 35.
 jammai, 'is born,' § 135 (a).
 jammantara, 'another birth,' § 80.
 jalai, 'blazes,' p. 110 (b).
 jaladda, 'running with water,'
 p. 111 (b).
 jalana, 'flames,' p. 113 (b).
 jasa, 'glory,' p. 113 (b).
 jaha=jadhā, §§ 14, 18.
 jāa (Ś. jāda), 'born-child,' § 125.
 jā(y)a, JM., 'quantity,' p. 122,
 n. 5.
 jāadi, 'is born,' § 125.
 jāṇae. ātm. 'knows,' § 115.
 jāda, Ś. 'child,' p. 90, n. 7=jāa.
 jāmadua, 'son-in-law,' § 60.
 jālāula, 'mass of flames,' p. 136,
 v. 17.
 jia (Ś. jida), 'conquered,' § 125.
 Also jitta.
 jinaī, M., 'wines,' §§ 125, 131.
 jina, 'old,' p. 97, n. 11.
 jibbhā, AMg., 'tongue,' § 54. H.
 jibh.

jivvai, 'is conquered,' § 135.
 jihā, 'tongue,' § 54.
 juai, 'young women,' p. 109 (e).
 juarāo, 'heir apparent,' § 99, note.
 juala, 'pair,' § 9. AMg. juvala.
 p. 146, n. 10.
 jugucchā, 'jealousy,' § 39.
 jugga, 'pair,' § 36.
 jujjadi, 'is joined,' §§ 119, 129,
 135.
 jujjha, 'battle,' p. 128, n. 7. Pb.
 jujjh. H. jūjh.
 juñjai, 'joins,' § 125.
 jutta, 'joined,' §§ 34, 125.
 jūdiaro, 'gamester,' p. 97, n. 10.
 jeum, 'to win,' § 136.
 jeva, jevva, § 68.
 jo, 'who,' § 110.
 joisara, 'magician,' p. 93, n. 10.
 joehi, 'harness,' p. 97, n. 12.
 jogī=yogī, § 1.
 jogga, 'fit,' § 43.
 jonhā, 'moonlight,' p. 110 (b).
 dat. jonhāa, § 94.
 jovvaṇa, 'youth,' §§ 15, 61, 68.

JH

jhanajhananta, 'jingling,' p. 111 (d).
 jhāi, 'reflects,' § 127.
 jhāṇa, 'meditation,' p. 96, n. 6.
 jhīṇa=khīṇa, § 40.

ṬH

ṭhāi, 'stands,' § 127.
 ṭhādum, 'to stand,' § 136.
 ṭhāvēttā, AMg., 'having made to
 stand,' p. 147, n. 2.
 ṭhāhihi, 'will stand,' § 134.
 ṭhia (Ś. ṭhida), 'stood,' §§ 12, 38.
 also thia.
 ṭhii (Ś. ṭhidi), 'standing-state,'
 § 38. Also thii.

D

ḍakka, 'bitten,' § 125.
 ḍajjhamāṇa, JM., 'burning,' p. 129,
 n. 8.
 ḍasai, 'bites,' § 125.
 ḍoya, 'dapper?' p. 130, n. 3.

DH

dhakkedi, 'shuts,' p. 170, n. 9.
 dhaṇka, 'crow,' § 7.

N

- naa, 'bent,' § 125. (Ś. nada).
 naana, 'eye,' §§ 7, 20. H. Pb.
 nain. S. neṇu.
 naara, 'city,' § 9. nayara, JM.,
 p. 122, n. 1.
 naia, 'having led,' § 122.
 naissadi, 'will lead,' § 134.
 nam, (1) 'him,' § 110.
 (2) 'now,' p. 85, n. 5.
 nakkha, 'nail,' § 15.
 naccana, 'dancing,' p. 108 (b).
 (*nṛtyana).
 najjai, 'is known,' § 135, n.
 natṭaa, 'drama,' § 43.
 natṭha (1) 'lost,' § 125.
 (2) 'placed,' p. 123, n. 2.
 natthi, 'isn't,' § 83.
 namayam, 'meekness,' p. 135, v. 7.
 namejja, 'may bend,' p. 115, v. 14.
 narinda, 'king,' § 81.
 navara, 'only,' p. 121, v. 83.
 navari, 'thereupon,' p. 120, v. 82.
 navahi, Apa. = (namanti), § 25.
 naha = nakkha, § 13.
 nāa, 'known,' § 125.
 nāagu, Apa. (=nāyakah), § 10.
 nāam, 'to know,' § 136. nāūna,
 absol., p. 139, n. 1. [Jain MSS.,
 vary in the use of initial n and
 n].
 nādha (M. nāha), 'protector,' § 14.
 nāham, 'not I,' § 83.
 nia, (1) 'own,' AMg., niyaya,
 p. 95, n. 3 (niya-ka).
 (2) 'led,' = nia, § 125. AMg.
 niya.
 niatta, 'returned,' = nivutta.
 niattaissadi, fut. caus., § 134.
 niattāidum, caus., inf. § 136.
 niattihhi, fut. caus., p. 120, v. 84.
 niala, 'fetter,' p. 169.
 nikkam—'go out,' § 38.
 nikkiva, 'cruel,' p. 108 (c).
 nikkhitta, 'placed,' p. 101, n. 5.
 nikkhivin, 'having thrown down,'
 p. 81, n. 2.
 nikkhividum, inf., § 40.
 niecala, 'still,' § 38. Mg. niścala.
 nijja, 'to be blamed,' p. 136, v. 13.
 nijjida, 'vanquished,' p. 84, n. 1.
 nijjhāda, 'looked at,' p. 98, n. 1.
 nijjhānti, 'they look at,' p. 102,
 n. 7.

- niṭṭhavaṇa, 'inflection,' p. 136.
 v. 11.
 ninna, 'low,' § 46.
 nidittha, 'informed,' p. 93, n. 13.
 niddaa, 'pitiless,' p. 116, v. 63.
 niddāati, 'sleeps,' p. 102, n. 8.
 niddha = siniddha, § 47.
 nipphala, 'fruitless,' § 38.
 nibbanda, 'perseverance,' § 45.
 nibbhinna, 'burst open,' p. 94,
 n. 11.
 nilāda, 'forehead,' p. 117, v. 64.
 H. līlār.
 nirūvaissam, 'I will investigate,'
 p. 84, n. 8.
 nivadanta, 'falling down,' p. 84,
 n. 10.
 nivaṇṇa, 'entered,' p. 123, n. 9.
 nivaha, 'multitude,' p. 101, n. 4.
 nivutta, 'returned,' § 60. Apa.
 nivuttu. H. laut.
 nivesāvia, 'made to enter,' p. 124,
 n. 13.
 nivvavijjaii, 'let it be poured out,'
 p. 118, v. 76.
 niv-vāvedi, 'pours out,' § 120.
 nivviggha, 'without hindrance,'
 p. 96, n. 6 (nirviggha).
 nivvinṇa, 'disgusted,' p. 87, n. 2.
 nivvuo, 'finished, etc.,' p. 108 (d).
 nivvūdha, 'accomplished,' p. 116.
 v. 62.
 nisagga, 'nature,' p. 111 (c).
 nisāmenti, AMg.
 nisāra, 'fiend,' p. 117, v. 64.
 nihāa (Ś. nihada), 'struck down,'
 p. 121, v. 85.
 nihaṇṇum, JM., 'to bury,' p. 124,
 n. 3.
 nihasa, M., 'rubbing,' § 19.
 nihāa, 'smashed,' p. 121, v. 85.
 nihuda, (M. nihua) 'secret, etc.,'
 § 60.
 nīa (Ś. nīda), 'led,' § 125. cf.
 nīa.
 nīsāsa, 'sigh,' 110 (a) (niśāvāsa).
 nīsasiṇṇa, 'sighing,' p. 129, n. 9.
 nīsosa, 'entire,' p. 135, v. 1.
 nūnam, 'now,' § 7, 20.
 ne, 'they,' § 110.
 ne(y)a = na vi, p. 136, v. 13.
 neum, 'to lead,' § 136.
 neura, 'anklet,' p. 109 (u).
 nōechadi, 'does not wish,' § 83.

ṇeṇa, 'by this,' § 110.
 ṇodaṃ=*nu + etad*, § 83, p. 94, n. 8.
 ṇedi, 'leads,' § 127.
 ṇeha, 'affection,'=*siṇeha* § 47.
 ṇehili, 'will lead,' § 134.
 nomālīā, 'fresh jasmine,' § 75.
 ṇhāa, 'bathed,' § 125.
 ṇhāi, 'bathes,' § 125.
 ṇhāṇa, 'bathing,' §§ 30, 47.

T

taṛ, loc. 'in thee,' § 107.
 taṛ, Apa. 'thee,' § 107.
 tae, 'by thee,' § 106.
 tao, (1) =*tado*.
 (2) 'three,' AMg., § 112.
 taṃ, (1) 'him, her, it,' § 108.
 (2) 'thou,' M., § 107.
 tamsi, loc. AMg., § 109.
 takkissadi, fut., § 134.
 takkemi, 'I guess,' § 45. Pb. takk-
 H. tāk-, 'gaze.'
 takkhaṇaṃ, 'at that time,' p. 90,
 n. 14.
 tacca, 'meritorious,' p. 151, n. 8.
 tada, 'edge,' p. 124, n. 5.
 taṇua, 'small,' p. 121, v. 86.
 taṇhiāe, abl., § 94.
 tatta, (1) 'heated,' § 125.
 (2) =*tattva*, p. 103, v. 2.
 tatto, 'from thee,' § 107.
 tattha, 'there,' § 45.
 tado, 'then,' §§ 11, 109.
 tadhā, 'so,' § 14.
 tambola=*tambūla*, § 71.
 tammi, loc. 'in that,' § 109.
 talavara, 'chief,' p. 144, n. 5.
 tavaṇa, 'heating,' p. 110 (b).
 tavida=tatta, 'hot,' § 125.
 tassa, 'of him,' § 45.
 tahim=tassim, § 27.
 tā, 'so,' § 109, p. 81, n. 4.
 tāe, 'of, by her,' § 108.
 tāo, abl. AMg., § 109.
 tāva, 'fever,' § 17.
 tāsa, M.=tassa, § 109.
 ti, 'thus,' § 74.
 tikhutto, AMg., 'thrice,' p. 152,
 n. 8.
 tinṇi, 'three,' § 112. Pb. tinn.
 tiriccha, 'oblique,' § 74. H. terhā.
 tissā, M., 'of her,' § 109.
 tirai, 'is accomplished,' § 135,
 p. 123, n. 7. Also tirae, § 115.

tīsam, 'thirty,' p. 147, n. 6.
 tise, AMg., 'of her,' § 109.
 tisu, 'in three,' § 112.
 tui, 'in thee,' § 107.
 tue, 'with thee,' § 106.
 tuijha, 'to, or of thee,' § 107, p. 117,
 v. 76 (= **tuyham* for *tubhyam*).
 H. tuij (ko).
 tuṭṭa, 'broken,' § 125.
 tuṭṭai, 'is broken,' § 125.
 tuṭṭha, 'pleased,' § 125.
 tuṇṇāo, tuṇṇāgo, JM., 'beggar?'
 p. 122, n. 2.
 tubbhe, AMg., 'you,' § 107.
 tumammi, M., 'in thee,' §§ 106, 107.
 tume, AMg., 'thou,' § 107.
 tumma, M., 'of thee,' § 107.
 tumhakera, 'your,' § 76.
 tumhārisa, 'like you,' § 24.
 tumbe, 'you,' § 106.
 turukka, 'incense,' p. 157, n. 1.
 tulla, 'equal,' p. 110 (a).
 tuvara, 'hasten,' § 57.
 tuvatto, 'from thee,' § 107.
 tussadi, 'is pleased,' § 125.
 tuha, 'of thee,' § 106.
 tuham, 'thee,' § 107.
 tuhū, Apa. 'thou,' § 107.
 tūra, JM., 'musical instrument,'
 p. 128, n. 1.
 teyasā, AMg. = *tejasā*, § 104.
 tebbho, AMg., 'from that,' § 109.
 tella, 'oil,' §§ 15, 61, 68.
 tevatthi, 'sixty-three,' p. 144, n. 4.
 Also tesatthi.
 tti=ti, § 74.
 ttha, 'ye are,' § 132.

TH

thana, 'breast,' § 38.
 thala, 'surface,' p. 101, n. 6.
 thavai, 'architect,' p. 127, n. 3.
 thia, 'stood,' = *thia*, § 38. Ś.
 (thida).
 thii (Ś thidi), = *thii*.
 thuvvai, 'is praised,' § 135.
 theo=thevo, JM., 'little,' p. 127,
 n. 8; p. 135, v. 7.
 thero, 'elder,' § 82.
 thora, 'large,' § 71.

D

daia, 'having given,' § 127.
 daṃsaissam, 'I will show,' § 127.

damsadi, 'bites,' § 125.
 damsaniā, damsaniija, 'worth showing,' § 137.
 damsada, (1) 'shown,' (2) 'bitten,' § 125.
 damsedom, inf., § 136.
 dakkhiṇa, 'right-south,' § 40.
 dakkhiṇā, 'feo,' p. 93, n. 10.
 daccam, M. AMg., 'I will see,' § 134. daccāmi, p. 118, v. 77.
 daccimi, daccimmi, p. 121, v. 85.
 daṭṭhum, 'to see,' § 136, p. 119, v. 80.
 daḍḍha, 'firm,' § 60.
 daḍḍha, 'burnt,' § 125.
 daḍḍhavva, 'to be seen,' p. 119, v. 81.
 dalayai, dalai, AMg., 'gives,' p. 153, n. 1.
 dalidda, 'poor,' § 26.
 davāvia, 'made to give,' p. 125, n. 4.
 dahi, 'curd,' p. 102, n. 9.
 dahidum, 'to burn,' § 136.
 dāissam, 'I will give,' § 134.
 dāum, 'to give,' § 136.
 dāḍhā, 'tusk,' § 65, p. 116, v. 63.
 dānim, 'now,' § 74.
 dāḍavva, 'to be given,' § 137.
 dābai, 'heats,' p. 108 (c).
 dāmaguna, 'festoon,' p. 101, n. 2.
 dārao, 'boy,' p. 99, n. 5.
 dālam, Mg., 'door,' p. 170, n. 9.
 dāva = tāvat, § 3.
 dāvaggi, 'forest fire,' p. 112 (h).
 dāvijjan, 'let it be demanded,' p. 113(b).
 dāham, 'I will give,' § 134.
 dāhinā, = dakkhiṇa, p. 112 (a), p. 146, n. 3.
 diā, 'twice-born,' § 42, p. 136, v. 11.
 diara = devara, § 72.
 diaha, 'day,' § 9.
 dikkhā, 'consecration,' p. 93, n. 9.
 dijjadi, 'is given,' § 119.
 diṭṭha, 'seen,' § 125.
 diṭṭhi, 'sight,' §§ 38, 60. Sindhi diṭi. Pb. diṭṭh. H. diṭh.
 diṭṭhiā = diṭṭyā, § 95.
 diḍḍha, 'firm,' § 60. cf. daḍḍha.
 diṇa, 'day,' p. 97, n. 5.
 diṇṇa, 'given,' § 125, p. 97, n. 5, p. 109 (e).

dimmuha, 'facing the quarters,' §§ 35, 46.
 dihi, M., 'firmness,' § 19.
 diādu, 'let it be given,' p. 93, n. 1.
 diya, 'lamp,' § 17. H. diyā.
 diṣai, 'appears,' p. 115, v. 14. Ś. diṣadi, § 125.
 diḥāum, 'long-lived,' § 103.
 duāra, 'door,' § 57.
 dukkha, 'trouble,' § 51.
 duggada, 'poor,' p. 101, n. 7.
 duccarida, 'wickedness,' § 38.
 duṭṭha gaṇḍo, JM., 'rascal?' p. 122, n. 3.
 duṇṇimitta, 'bad omen,' p. 84, n. 2.
 duttara, 'invincible,' § 38.
 duddha, 'milk,' § 34. Pb. duddhi. H. dūdh.
 dubbhai, 'is injured,' § 134.
 dubbhejja, 'impervious,' p. 101, n. 6.
 duria, 'sin,' p. 135, v. 1.
 duruhittā, AMg., 'having mounted,' p. 145, n. 9.
 dullaha, 'difficult,' § 50. Also dulaha, § 79.
 duvāra, 'door,' § 57.
 duvārio, 'door-keeper,' p. 102, n. 8.
 duvālasa, AMg., 'twelve,' p. 145, n. 4.
 duve, 'two,' § 112.
 duvvinida, 'ill conducted,' § 125.
 dussaha, 'intolerable,' § 51.
 duhā kām, 'having split,' p. 124, n. 11.
 dūa, 'messenger,' p. 145, n. 6.
 dūijjamāṇe, AMg., 'wandering,' p. 145, n. 6.
 dūsa, 'robe,' p. 157, n. 6.
 dūsaha = dussaha, § 51, 63, 79.
 de, = te, § 3.
 deula, 'temple,' § 82.
 dejjā, 'he might give,' AMg., § 133.
 dedi, Ś., 'gives,' §§ 125, 127.
 devattae = devatāya, § 92, ii.
 devānuppiya, AMg., 'beloved of the gods,' p. 146, n. 7.
 devī, 'declension,' § 91.
 devvaṇṇa 'soothsayer,' p. 93, n. 13.
 desi, 'givest,' § 127.
 do, 'two,' § 112. Also donni, gen. donha(m), ins. dohim; loc. do-

su(m), doggacca, 'poverty,' p. 106, v. 76.
dohaja, 'longing,' § 23.

DH

dhaṃ, JM., 'flag,' p. 130, n. 2.
dhamma, = *dharma*, § 48.
dhammā, 'juggler,' p. 82, n. 1.
dharia, 'waited,' p. 129, n. 13.
dhāi, dhāai, 'places,' § 127.
dhāridum, 'to support,' § 136.
dhīdā, Ś. 'daughter,' § 74. JM.,
dhiyā. cf. dhūdā.
dhua, 'agitated,' p. 115, v. 20.
dhuam, 'certainly,' p. 105, v. 42.
dhuai, 'shakes,' § 131.
dhuñijai, 'is shaken,' § 135.
dhuvai, 'washes,' § 129. Also dhu-
vei § 128.
dhuvvai, 'is shaken,' § 135.
dhūdā (M. dhūā. JM., dhūyā),
'daughter,' § 19. p. 129, n. 12.
Also Ś. duhidā.
dhūmāi, 'smokes,' p. 104, v. 13.
dhūva, 'incense,' p. 157, n. 1.
dhoadi, 'washes,' § 129. AMg.,
dhovai, dhovei.

P

paḍa, (M.) 'evident,' JM., paṇada,
p. 136, v. 17.
paatta, 'setout,' § 125. paatta,
p. 118, v. 76. payatta, JM., p.
124, n. 1.
paavi, 'path,' p. 106, v. 107.
payāi, 'foot-soldier,' p. 129, n. 1;
p. 136, v. 20.
paāsa, 'reveals,' § 2.
pai, 'towards,' p. 141, n. 9. cf.
padi.
paiṇṇa, 'scattered,' § 125.
paḍi, AMg., 'beginning,' p. 168,
n. 1.
pai, 'husband,' p. 118, v. 78.
pauñjai, 'uses,' § 125.
pautta (1) 'used,' § 125, p. 90,
n. 2 (*prayukta*).
(2) 'set forth,' p. 85, n. 1
(*pravṛtta*).
pauṭtha, 'exiled,' § 125.
paūma, 'lotus,' §§ 36, 57.
paūra, (1) 'abundant,' § 9 (*pra-
cura*).

(2) 'of the city,' JM. = Ś.
pora, p. 136, vv, 1, 2.
paotṭha, 'courtyard,' p. 102, n. 1.
pakka, 'cooked,' § 42.
pakkhalantī, 'stumbling,' p. 171.
pakkhiyam, AMg., 'lasting a fort-
night,' p. 145, n. 1.
pagāra, JM., 'kind,' p. 125, n. 4.
pagāsa, AMg., 'clear,' p. 156, n. 6.
pagāsento, JM., 'revealing,' p. 122,
n. 2.
paccā, 'trust,' p. 91, n. 6.
paccakkha, 'visible,' p. 98, n. 2.
paccacakkhidum, 'to repulse,' p. 89,
n. 11.
paccānida, 'restored,' § 125.
paccutthuya, AMg., 'covered,'
p. 160, n. 4.
paccupanna, AMg., 'present,'
p. 155, n. 5.
paccūse, 'at dawn,' p. 87, n. 8.
pacchā, 'afterwards,' § 38.
pajjatti, 'sufficiency,' p. 141, n. 6.
Also pajjattiā, p. 110 (c).
pajjalai, 'blazes,' p. 104, v. 13.
Pajjunṇa = *Pradyumna*, § 46.
pajjussua, 'excited,' § 41, p. 168,
n. 1.
pajjharāvedi, 'makes ooze,' § 40,
p. 94, n. 10.
paṭāā, 'flag,' p. 101, n. 4. = paḍāā.
paṭṭā, 'bandage—'putty'' p. 122,
n. 3.
paṭtha, 'eminent,' p. 159, n. 9.
paṭṭhavei, 'sends,' p. 140, n. 3.
paḍa, 'cloth,' § 15.
paḍāā, M.Ś. 'flag' (*paṭākā—pa-
ṭākā*), § 16. cf. § 20. AMg. JM.,
paḍāā. JM. also paḍāyā. Paś.
paṭākā. Pischel § 218. On p. 101,
read paḍāā for paṭāā.
paḍi = *prati*, § 20.
paḍia (Ś. paḍida), 'fallen,' § 20.
paḍikkante, AMg., 'confessed,'
p. 147, n. 7.
paḷiyāṅgaramāṇe, AMg., 'keeping
vigil,' p. 145, n. 1.
paḍiṭṭhāvida = *pratiṣṭhāpita*, p. 93,
n. 8.
paḍiṭṭhia, 'established,' 113 (b).
paḍivajjadi 'attains,' § 125.
paḍivaṇṇa, 'attained,' § 125, p. 126,
v. 83.
paḍivesia, 'neighbour,' p. 99, n. 8.
paḍihāi (Ś. paḍihādi), 'seems,'
§ 127.

padihāra, JM., 'door-keeper,' p. 135, v. 2.

padhana, 'reading,' § 16.

padhama, 'first,' § 20.

padhium, 'to read,' p. 103, v. 2.

padhiadi, 'is read,' § 58.

paṇaa, 'confidence,' p. 91, n. 3.

paṇai, 'beloved,' p. 106, v. 76; 'attached,' p. 136, v. 15.

paṇamāmi, 'I salute,' p. 95, n. 1.

paṇamaha, 'revere,' p. 113 (b).

paṇasa, (Ś. phaṇasa), 'bread-fruit,' § 6.

[paṇattam, AMg., 'perceived,' p. 145, n. 3.]

paṇha, 'question,' § 47.

patāria, 'seduced,' p. 89, n. 10.

patta (1) 'wing-leaf,' § 45.

(2) 'obtained,' § 125.

patteya, 'alone,' p. 130, n. 11.

'severally,' p. 141, n. 11.

patthaṇā, 'request,' p. 83, n. 2.

patthara, 'stone,' p. 91, n. 6.

patthia, 'set out,' p. 114, v. 57.

Ś. patthida, p. 82, n. 4.

padolika, 'gateway,' p. 169.

panti or paṇti, 'row,' § 35, p. 102, n. 5.

papaṇiṇu, 'fled away,' p. 172, n. 1.

pabodhiāmi, 'am awakened,' p. 87, n. 10.

pabbhattha, 'slipped off,' p. 90, n. 8.

pabhāda, 'morning,' p. 97, n. 8, 9.

pamada, 'pleasure,' p. 94, 4.

pamhala, AMg., 'downy,' p. 159, n. 5.

paramatthado, 'really,' p. 90, n. 2.

parassim=*paramin*, § 111.

parahua, 'cuckoo,' p. 157, n. 7.

pariyāga, AMg., 'wandering,' p. 146, n. 10.

parikamma, 'toilet,' p. 88, n. 5.

pariggaha, 'wife,' p. 90, n. 2.

pariccaia, 'having abandoned,' p. 83, n. 6.

pariccatta, 'abandoned,' p. 115, v. 20.

pariṇāidavva, 'to be made to marry,' p. 93, n. 4.

pariṇedavva,

p. 93, n. 14.

pariṇida, 'married,' § 125.

pariluppamāna, JM., 'being destroyed,' p. 130, n. 9.

parivvājaa, 'mendicant,' § 50, p. 109 (b).

parisā, AMg., 'community,' p. 145, n. 7.

parissaadi, 'embraces,' § 49.

pariharia, 'avoiding,' p. 84, n. 8.

paruṇa, 'cried out,' p. 119, v. 76.

parokkha, 'invisible,' p. 94, n. 3.

palattam, 'cried,' p. 119, v. 79.

palāa, M., JM., 'fled,' § 125. M.

palāia. Ś. palāida, p. 172, n. 1.

JM., also palāṇa.

paliovamā, AMg., 'myriad,' p. 147, n. 8.

palobheum, 'to allure,' p. 123, n. 1.

palohida, 'greedy,' p. 102, n. 9.

pallattha, 'surrounded, etc.,' § 50.

palli, 'hamlet,' p. 136, v. 17.

palhatta, 'brought to nought,' § 52, p. 121, v. 85. cf. H. palṭa. Mar.

pālāt.

palhāyanijja, AMg., 'refreshing,' p. 158, n. 7.

pavamga, 'monkey,' § 37.

pavaṇca, 'display,' 111 (e).

pavaṭṭai, 'occur,' § 125.

pavasanta, 'living abroad,' p. 106, v. 94.

paviṭṭha, 'entered,' p. 88, n. 2; p. 93, n. 9.

pavutta, 'arisen,' § 125.

pavvaa, 'mountain,' p. 115, v. 94.

pavvaia, 'entered the Order,' JM., p. 130, n. 12 (*pravrajita*).

pavvattae, inf. AMg., p. 146, n. 2.

pasammai, 'is soothed,' p. 115, n. 6.

[paśalaśi, Mg., 'goest forward,' p. 172, v. 21].

pasādikida, 'presented,' p. 98, n. 7.

pasīda, 'be quiet,' p. 83, n. 1.

[paśtidum, Mg., 'to request,' p. 175, n. 2.

paha, 'path,' p. 111 (f).

paharanta, 'attacking,' p. 84, n. 1.

pahavaṇāhim, loc. Mg., § 92.

pahāda=pabhāda, p. 88, n. 4.

pahāva, 'power,' p. 94, n. 3.

pahui (Ś. pahudi), 'beginning,' § 12. cf. AMg., paidi and pabhii.

pahuttanam, 'power,' p. 90, n. 10.

pāa, 'foot,' p. 122, n. 4.

pāyacchitto, 'expiation,' p. 152, n. 4.

pāikka, 'foot-soldier,' § 82.

pāiia (Ś. pāuda). 'Prākṛit,' § 12, p. 103, v. 2.

pāum, 'to drink' (Ś. pādum), § 136.

pāūiūṇa, 'putting on,' p. 123, n. 8.

pāṇittā, 'fulfilling,' AMg., p. 146, n. 10.
 pāubbhavittā, 'appeared,' AMg., p. 151, n. 4.
 pāusa, JM., 'rains,' p. 139, n. 7.
 pāga, AMg., 'refined,' p. 158, n. 6.
 pādaccalle, Mg., 'thief,' p. 165, n. 5.
 pādava, 'tree,' p. 87, n. 3.
 pārāvaṇa, 'pigeon,' p. 157, n. 7.
 pāriyāya, JM., 'coral tree,' p. 128, n. 5.
 pārīdosa, 'reward,' § 11. Mg., pālīdoṣā.
 pāvai, pāvedi, 'obtains,' § 125.
 pāsa, 'side,' § 49.
 pāsāda, 'palace,' p. 102, n. 5.
 pāhūṇaya, JM., 'guest,' p. 124, n. 4.
 pi=*api*, § 74.
 pia, 'dear,' § 9.
 piaṇa, 'lover,' p. 112 (a).
 piussā, 'paternal aunt,' § 74.
 pikka, 'ripe,' § 69=pakka.
 piṭṭei, 'crams,' p. 107, v. 171.
 piṇiddha, 'put on,' p. 159, n. 11.
 pidā, Ś. 'father,' (M. piā), declension, § 97; gen. piduno, piuno.
 pivai, pivadi, 'drinks,' § 125.
 piḍhamadda, 'parasite,' p. 160, n. 2.
 piṇañijja, AMg., 'pleasing,' p. 158, n. 7.
 piṣei, piṣedi, 'crushes,' § 65.
 pucchai, pucchadi, 'asks,' § 60.
 puṭṭha (1) 'asked,' § 125 (*prēta*).
 (2) 'touched,' AMg., § 125 (*sprēta*).
 (3) 'back,' JM. (*prētha*). Gñj. puṭh. Sindhi puṭhi.
 puṇṇa (1) 'full,'
 (2) 'meritorious,' § 48.
 putta, 'son,' § 2; declension, § 86.
 puttakidao, 'fosterchild,' p. 90, n. 14.
 puttaliā, 'statue,' p. 94, n. 10.
 puppha, 'flower,' § 38. O.H. puhup. H. phup.
 purattha, 'East,' p. 160, n. 3.
 purisa, 'man,' § 71.
 purisakkāra, 'with a man's strength,' AMg., p. 153, n. 3.
 Purūruvā, § 104.
 puliśa, Mg., 'man,' § 92.
 puloedi, 'looks at,' § 69; pres. past.

puloanto, § 102; fut. puloissam, § 134.
 puvvaratta, AMg., 'first part of the night,' p. 145, n. 2.
 puvvāpupuvvim, AMg., 'in succession,' p. 145, n. 6.
 puścīde, Mg.=pucchido 'asked,' p. 165, n. 5.
 puhavī (S. pudhavī), 'earth,' p. 118, v. 73.
 peccha, 'see!,' § 40.
 pecchai, 'sees,' p. 114, v. 57.
 pecchae, ātm., § 115.
 pecchissam, M., 'I will see,' § 118.
 pekkhadi, 'sees,' §§ 40, 81.
 pekkhissam, fut., § 134. Apa. pekkhihimi.
 pemma, 'affection,' §§ 15, 68; declension, § 98. pema, p. 121, v. 86.
 peranta, 'limit,' § 76.
 pesida, 'sent,' p. 82, n. 3.
 pesei, 'sends,' p. 128, n. 6.
 peskāmi, Mg., 'I see,' p. 168, n. 4.
 pokkhara, 'lotus,' §§ 38, 71. H. pokhar, 'tank.'
 poṭṭha, 'belly,' p. 107, v. 171.
 popphali, 'areca nut,' § 74.
 pomma, 'lotus,' §§ 36, 82. cf. paūma.
 posaha, AMg., 'fast-day,' § 74, p. 145, n. 1. Pali uposatha.

PH

phamsa, 'touch,' §§ 38, 49, 64.
 phagguṇa, 'the month,' § 37.
 phadiha, 'crystal.' Also phaliha, §§ 19, 38, p. 101, n. 5.
 phanasa=paṇasa, § 6.
 pharisaga, AMg., 'soft,' p. 161, n. 2 (**sparaśaka*).
 phāsa, AMg., =phamsa, § 63.
 phurantaa, 'manifest,' p. 112 (g).
 phusai, AMg., 'touches,' § 38.

B

baille, Mg., 'bull,' p. 170, n. 9.
 Apa. baiḷu. H., etc., bail.
 bajjhai, 'is bound,' § 135.
 baḍiśa, Mg., 'hook,' p. 166, n. 2.
 baddha, 'bound,' § 125.
 bandhai, 'binds,' § 125.
 bappha, 'steam,' p. 84, n. 10.
 bamhaṇa=brāhmaṇa, § 52.

balakkāra, 'violence,' § 34.
 baladdaka, Mg., 'bull,' p. 170, n. 5.
 balā, 'perforce,' p. 101, n. 9.
 baliā, 'more strongly,' p. 108 (c).
 bahiṇiā, 'sister,' p. 98, n. 5.
 bahiṇī, 'sister,' § 19.
 bahuphala, 'fruitful,' § 5.
 bārasa, 'twelve,' p. 130, n. 2. M.
 Apa bāraha. H. bārah. cf. § 24.
 bāha, 'tear,' p. 84, n. 10.
 bihei, 'fears,' §§ 125, 132.
 biā, biya, AMg., JM., 'second,'
 p. 136, v. 19.
 bujjhai, 'is awakened,' § 125. cf.
 Pb. bujjh.
 būyā, AMg., 'might say,' § 133.
 bola, 'speech,' p. 124, n. 8. cf. H.
 bolnā.
 bolanti, 'they pass,' p. 114, v. 57.
 bolīṇa, 'passed,' p. 120, v. 83.

BH

bhaavam, 'blessed,' declension,
 § 103.
 bhai, 'hire,' p. 150, n. 6.
 bhakkanti, 'they eat,' p. 102, n. 9.
 Rather bhakkhanti, *vide* § 40.
 bhagga, 'broken,' p. 129, n. 6.
 bhajjai, 'is broken,' § 135.
 bhajjanta, 'being broken,' p. 116,
 n. 62.
 bhajjā, 'wife,' p. 135, v. 3.
 bhañjai, 'breaks,' § 130.
 bhaṭṭā, 'lord,' declension, § 97:
 gen. bhaṭṭiṇo.
 bhattidāraa, 'crown prince' § 60.
 bhaṭṭha, 'dropped,' § 125.
 bhaṇāti, 'speaks,' § 132. Also
 bhaṇedi, §§ 128, 132: passive bha-
 nīdi, § 135, n.
 bhatti, 'food-rice,' p. 169, n. 1.
 bhattā, 'husband,' declension,
 § 97; gen. bhattiṇo.
 bhadda, 'blessed,' § 45. H. bhalā
 through. Apa. *bhallaṇi. cf. M.,
 AMg., alla, 'wet,' = Ś. adda
 (ārdra).
 bhamara, 'bee,' p. 107 (a). H.
 bhaṇrā.
 bhamūda, 'agitated,' p. 101, n. 2.
 Bharaha, § 19.
 bhavam = bhavūn declension, §
 103.
 bhavittā, bhavittāṇam, AMg., hav-
 ing been,' § 122.

bhavissam, 'I will be,' § 134.
 bhaveam, 'I might be,' § 129.
 bhāa, 'part,' p. 100, n. 5.
 bhāadi, 'fears,' §§ 125, 132.
 bhāi, 'shines,' p. 112 (g). Ś. bhādi,
 § 127.
 bhāinejja, 'sister's son,' p. 144,
 n. 2.
 bhādusaa, '100 brothers,' § 60.
 bhiṇdi, 'frown,' p. 117, v. 64.
 AMg., bhigudi.
 bhijjai, 'is split,' § 135, p. 114,
 v. 56.
 bhiṇṇa, 'split,' § 125.
 bhindaī, 'splits,' §§ 125, 130.
 bhīa, bhīda, 'frightened,' § 125.
 bhujjai, 'is enjoyed,' § 135. Ś.
 bhuñjādi.
 bhuñjadi, 'enjoys,' § 125, 130.
 bhutta, 'enjoyed,' § 125.
 bhumaā, 'brow,' p. 117, v. 64.
 bhūa, bhūda, 'become,' § 125.
 bhettum, 'to split,' § 136.
 bhoana, 'meal,' § 9.
 bhottum, 'to enjoy,' § 136.
 bhodi, 'becomes,' §§ 4, 11, 75, 127.
 M. hoi.

M

maa, (1) 'dear,' p. 87, n. 3:
 p. 112 (g). (*mvrga*).
 Also mia.
 (2) 'intoxication, etc.' p. 97,
 n. 2. (*mada*).
 (3) 'dead,' § 125. (*mṛta*).
 Also mua, muda.
 (4) 'mode of' (= *maya*), p.
 105, v. 11. Also maia.
 maagala, JM., 'elephant,' p. 128,
 n. 9.
 maanijja, AMg., 'invigorating,'
 p. 158, n. 1.
 maarahara, 'sharks' home,' p. 120,
 v. 83.
 maalañchana, 'moon,' p. 94, n. 9.
 mai, loc., 'in me,' § 106.
 maī, Apa., 'by me,' § 107.
 -maia = *ma-ya*.
 maī, 'doe,' p. 108 (b).
 maūa, 'tender,' p. 112 (a), p. 114,
 v. 3.
 maūla, 'bud,' § 71.
 maṇlanta, 'budding,' p. 116, v. 62.
 maūli, 'head,' § 61.
 maūra = *mora*, § 82.
 mao, 'by me,' § 106.

mamsūim, **mamsūṇi**, AMg., 'moustaches,' § 93.
mukkada, 'ape,' p. 107, v. 171.
magga, 'road,' § 45.
magganta, 'demanding,' p. 99, n. 9. H. māg-nā.
maccara, 'selfish,' § 39, p. 136, v. 10.
maccha, 'fish,' § 56, p. 114, v. 56.
majjāra, Ś. 'cat,' § 67. M. mañ-jāra.
majjida, 'swept,' p. 100, n. 4.
majjha (1) 'middle,' § 44.
 (2) M. 'of me,' § 107.
majjhaārammi, 'in the middle,' p. 103, v. 3.
majjhaṇṇa, 'midday,' § 74, maj-jhamdine, 'at midday,' p. 87, n. 3; also majjhaṇṇa, § 52.
majjhima, 'middle,' § 69.
maṭṭiā, 'earth,' § 55. H. maṭṭi, mitṭi.
maṇasā, ins., § 104.
maṇiṇa, 'of gems,' p. 111 (c).
maṇisi, 'clever,' p. 112 (h).
maṇussa, 'man,' § 49. AMg., maṇūsa, § 63.
maṇojja, 'charming,' § 36.
maṇoradha, Ś. 'wish,' § 14. M. **maṇaraha**.
maṇḍalagga, 'scimetar,' p. 116, v. 61.
maṇṇe, 'I think,' § 115.
 -matta = -metta, p. 119, v. 81.
madda, 'crushing,' p. 88, n. 6.
mamaṇ, M., AMg., JM., 'me,' § 107.
mammadha, Ś. 'love' (M. vama-maha), § 25.
marai, **maradi**, 'dies,' § 125.
maragaa, M. (Ś. **maragada**), 'emerald,' § 12, p. 93, n. 1; p. 115, v. 6.
malliā, 'jasmine,' p. 101, n. 2.
maṣāna, 'cemetery,' § 47.
maśca, **maścati**, Mg., 'fish,' p. 166, n. 2; p. 168, n. 9.
maham, 'of me,' p. 118, v. 77.
mahao, AMg. = **mahataḥ**, § 103.
mahasi, 'desirest,' 113 (c).
mahārāo, 'great king,' declension, § 99, n.
mahālika, Mg., 'precious,' p. 167, 8.
mahilā, 'woman,' p. 117, v. 75.
mahuara, 'bee,' p. 109 (d).

mahūsava, 'great festival,' § 81.
mādā, Ś. **māā**, M. 'mother,' declension, § 97.
māridum, 'to strike,' § 136.
mālā, 'garland,' declension, § 91.
mālissasi, 'with strike,' § 134.
miaā, 'hunting,' p. 87, n. 2.
miaṅka, 'moon,' p. 94, n. 10.
miṃja, AMg., 'marrow,' p. 150, n. 3.
midhuṇā, Ś. 'pairs,' § 92.
mittea = **maîtreya**, § 72.
milāna, 'faded,' § 57.
misimisinta, 'shining,' p. 159, n. 16.
missa (M. **mīsa**), 'mixed,' § 49.
mua, **muda**, 'dead,' § 125.
muai, 'releases,' § 130, p. 170, v. 115.
muṅga, 'drum,' p. 130, n. 7.
mukka, 'released,' § 125.
muccai, 'is released,' § 135.
mucchia, 'stunned,' p. 114, v. 56. AMg., 'greedy,' p. 145, n. 9.
mujjhai, 'is perplexed,' § 125.
muṅcai, **muṅcadi**, 'releases,' §§ 125, 130. Also **muṅcedi**, § 128; passive **muṅciadi**, § 135, n.
mutthi, 'handful,' p. 102, n. 3. JM., **mutthiga**, p. 130, n. 12.
muṇai, 'knows,' Pāli **munāti**.
muṇāla, 'lotus fibre,' § 60.
mutta, 'urine,' p. 130, n. 9.
muddha, 'foolish' (**mugdha**).
muddhā, 'head,' declension, § 98.
mulla, 'value,' § 50.
muha, 'face,' § 13.
muhala, **noisy**, § 26.
mulāhi, M. = **mūlāt**, § 92.
moavaissasi, 'will make release,' § 134.
moāvia, 'having made to release,' p. 109 (b).
moāvedi, 'makes release,' § 128.
moggara, 'hammer,' § 71. Bg. **mugur**.
moccham, **mocchihimi**, 'I will release,' § 134, p. 118, v. 76.
mottā, 'pearl,' p. 115, n. 6.
mottum, 'to release,' § 136.
mora, 'peacock,' § 82, p. 108 (b).
mōlla, 'price,' § 71. H. **mol**.
mha, 'we are,' §§ 30, 132. Also **mho**.
mhi, 'I am,' §§ 30, 132.

R

- raa, 'gratified,' § 125.
 raia, 'formed,' p. 129, n. 4.
 raisara, 'prince,' p. 144, n. 5.
 rakkhāghāra, 'prison,' p. 95, n. 7.
 racchā, 'highroad,' § 44.
 ranṇa, 'jungle,' § 74. Abl. AMg.
 ranṇāu, § 92.
 ranṇā, 'by the king,' § 99.
 rattim, 'during the night,' p. 87, n. 7.
 ramai, 'delights,' § 125.
 rasāala, 'lower world,' § 9.
 rassi, 'ray,' § 47.
 ravai, 'weeps,' § 125.
 rahasa, 'force' (*rabhasa*), p. 111 (/).
 rahassa, 'secret,' § 49.
 rāā, 'king,' declension, § 99.
 rāiā, 'mustard,' p. 107, v. 128.
 rāī, 'road,' p. 87, n. 4.
 rāesi, 'royal sage,' § 80.
 riccha, 'bear,' §§ 39, 60.
 rittattana, 'emptiness,' p. 112 (h).
 riddhi, 'increase,' § 58.
 risi=*ṛsi*, § 60. AMg., plur. risāo, § 93.
 ruai, 'weeps,' § 125.
 ruia, 'bright,' § 125.
 ruccai, ruccadi, 'is made bright,' § 125, 129.
 rujjhai, 'is obstructed,' § 135.
 rutṭha, 'angered,' § 125.
 rundhedi, 'obstructs,' pp., rnd-dha, § 125; passive, rubbha.
 rumbhai, 'supports,' p. 120, v. 82.
 ruvai, 'weeps.' Also rovai: passive ruvvai, § 125.
 rusai, 'is vexed,' § 125.
 rudhira, 'red,' § 13.
 rūva, 'form,' § 17. (M. rūa, § 9).
 rehā, M. 'lines,' § 94.
 rehai, M. 'shines,' p. 103, v. 4.
 roadi, 'weeps,' § 125, p. 99, 7.
 rodadi, rovai, ruai, ruvai: fut. rodissam, roccham, § 134; pass., rodiadi, § 135; inf. rottum, § 136.

L

- laā (Ś. ladā), 'creeper,' § 12.
 lacchī=Lakṣmī, p. 111 (c).
 latṭhī, 'stick,' p. 110 (a): p. 121, v. 14.

laddha, 'taken,' §§ 34, 125: inf. laddhum, § 136: passive labbha, labbhadi, § 134. Also lambhīadi, § 135.

lahai, 'takes,' § 125.
 lahasu, 'take,' p. 95, n. 2.
 lahua, 'light,' § 13.
 lahum, 'quickly,' p. 91, n. 2.
 lahe, 'I take,' ātm., § 115.
 laheam, opt., p. 88, n. 7.
 lākiya, Mg., 'royal,' § 165, n. 1.
 lāūle, Mg., 'palace,' § 82.
 lāutte, Mg., =*rājaputra*, p. 166, n. 1.

lia, 'attached to,' § 125. Also līna.
 littā, 'smeared,' p. 122, n. 3 (*lip*).
 libbhai, 'is licked,' § 135.
 lihai, (1) 'licks,' § 125.

(2) 'writes,' p.p. lihida. Ś.
 'painted,' p. 100, n. 5.

lukka, 'sticking to,' p. 105, v. 49.
 luddha, 'hunter,' p. 87, n. 8.
 luppai, 'is robbed,' § 125.
 lekkha, 'list,' p. 125, n. 5.

lōa, M. 'world,' § 9. Apa. lou.
 § 73. AMg., JM., loga, § 11: *loc.*
 logamsi, § 92.

loadi, Mg., 'shines,' § 129.
 loṇa, 'salt,' § 75. Sindhi lūnu.
 H. lūn.

loluva, 'greedy,' p. 108 (d). (=lo-lupa).

lohāra, 'blacksmith,' § 82.
 lohida, Mg., 'roh,' p. 166, n. 4.

V

- va=*iva*, p. 108, n. 4.
 vaassa, 'companion,' § 49.
 vayāsi, AMg., 'spoke,' p. 145, n. 8.
 vaiyara, JM., 'story,' p. 123, n. 7.
 vāira, M. 'hostile,' § 61.
 vae, AMg., 'herd,' p. 150, n. 5.
 vakkala, 'bark,' § 37.
 vakkha, 'breast,' p. 101, n. 6.
 vaggana, 'jumping,' p. 158, n. 5.
 vaggurā, AMg., 'crowd,' p. 152, n. 6.
 vaccha (1) 'child,' § 39 (*vatsa*).
 (2) 'go,' see vacchai.
 (3) 'tree' (*vrkṣa*).
 (4) 'breast,' =vakkha.
 vacchai, 'goes,' p. 123, n. 4.
 vacchā, 'girl,' p. 95, n. 4.
 vajja, 'adamant,' p. 101, n. 6.
 vajjadi, 'wanders,' § 129.

- vajjanti, 'is sounded,' p. 130, n. 7.
 vajjia, 'excepting,' p. 84, n. 9.
 vajjha, 'of execution,' p. 169, n. 3.
 vaññāmi, Mg., 'I wander,' p. 175, n. 8.
 vattadi, 'twins,' § 45.
 vatti, 'box,' p. 157, n. 2.
 vatte, opt. of vattadi, § 117.
 vatthida, 'engaged in,' § 74.
 vaḍa, 'fig-tree,' § 15. AMg., vadha, § 19.
 -vadāa, 'flag,' p. 130, n. 3.
 vaḍḍhida, 'increased,' pp. 83, 6.
 vatta, 'leaf,' p. 99, n. 10; pp. 108, 3; p. 115, v. 6.
 vattiā, 'paint brush,' p. 82, n. 6. cf. H. batti, 'wick.'
 vattum, 'to speak,' § 136.
 vattelhāmi, 'I will perform,' § 134.
 vaddhāvapaam, AMg., 'birth ceremony,' p. 128, n. 5.
 Vappairāa, § 34.
 vammaha, M., 'love,' § 25, p. 172, v. 21.
 varittha, 'choicest,' 111 (b).
 variṣa, 'rain,' § 57.
 valia, 'turned round,' 111 (f).
 vavadesi, 'pretending,' p. 91, n. 5.
 vavasissam, 'I will decide,' p. 89, 5.
 vasantūsava, 'spring-festival,' § 81.
 vasaha, 'bull,' § 60.
 vasahi, 'dwelling,' § 19=vasai.
 vasā, 'by force of,' § 92.
 -vaha, 'path,' p. 115, v. 14.
 vahai, 'carries,' § 125.
 vahū, 'bride,' § 13; declension, § 91.
 vāai, 'blows,' p. 112 (a). Ś. vāadi.
 vāasa, 'crow,' p. 102, n. 9.
 vāi, M.=vāai, § 127.
 vāu, 'wind,' declension, § 90.
 vādāṇa, 'window,' p. 102, n. 6.
 vāmaddaṇa, 'massage,' p. 158, n. 5.
 vāḷaga, AMg., 'snake,' p. 160, n. 6.
 vāvādiadi, 'is destroyed,' p. 169; inf., vāvādedum, p. 167, n. 3.
 vāharanta, 'calling,' p. 101, n. 4.
 vāharesu, 'summon,' p. 140, n. 9.
 vāhi, 'illness,' p. 129, n. 10.
 vāhiria, 'outside,' p. 124, n. 1.
 vi=api, § 3, § 74.
 via, 'like,' p. 81, n. 5.
 viaṇā, 'pain,' § 72.
 viambhidam, 'exploit,' p. 94, n. 7.
 viala, 'lame,' p. 88, n. 7.
 vialia, M., 'vanished,' p. 119, v. 79.
 vialida, Ś., p. 97, n. 6.
 viṇṇa, AMg., 'bestowed,' p. 144, n. 5.
 viuha, 'learned,' § 9.
 viesā, 'abroad,' p. 106, v. 76.
 vioa, 'separation,' § 9.
 vikkaa, 'sale,' p. 166, n. 5.
 viggha, 'obstacle,' § 36.
 vighattha, 'eaten up,' p. 129, n. 10.
 vicchadda, 'liberality,' p. 130, n. 8.
 vijju, 'lightning,' p. 136, n. 10.
 vijjuliā, 'lightning,' § 23.
 vijjhai, 'wounds,' p. 112 (a).
 Vimjhā, § 35.
 viḍahara (?), p. 140, n. 2.
 vinajjai, 'is perceived,' p. 120, v. 82.
 viṇadida, 'puzzled,' p. 96, n. 6.
 viṇodemi, 'I divert,' p. 99, n. 3.
 viṇṇatta, 'reported,' § 125, p. 93, n. 10.
 viṇṇaviadi, 'is reported,' § 125, p. 95, n. 3.
 viṇṇāda, 'understood,' § 125.
 viṇṇāvei (Ś. viṇṇāvedi), 'reports,' § 125; inf. viṇṇāvedum, p. 94 n. 1; p.p. viṇṇāvida, p. 93, n. 2.
 vitthareṇa, 'in full,' p. 93, n. 6.
 vidduma, 'coral,' p. 115, v. 6.
 vidhappai, 'has arranged,' § 135.
 vipphoḍao, 'pimple,' p. 87, n. 11.
 vibbhala, 'agitated,' § 54.
 vimukka, 'unloosed,' p. 114, v. 3.
 vimuha, 'indifferent,' p. 106, v. 76.
 vimhaa, 'astonishment,' § 47.
 vimhañjja, AMg., 'nourishing,' p. 158, n. 7.
 vimharia=vīsaria, p. 109 (d).
 vivajjai, 'perishes,' p. 123, n. 3.
 vivarā, 'aury,' p. 121, v. 85.
 vivujjhadī, 'awakes,' p. 97, n. 7.
 visamghaḍanta, 'dispersing,' p. 106, v. 115.
 visalla, 'pointless,' p. 176, n. 2.
 vissa, 'musty,' p. 166, n. 6.
 vissāma, 'rest,' p. 88, n. 7.
 vihatthimitta, AMg., 'measure of a span,' § 69.
 vihalia, 'trembling,' p. 124, n. 7.
 vihāṇa, 'manner,' p. 123, n. 3.
 vihādi, 'shines,' § 127.
 vihi, 'performance,' p. 93, n. 9.
 vihu, 'moon,' p. 136, v. 19.
 vīaṇa, 'fanning,' p. 144, n. 5.

vīsam, 'twenty,' § 112.
vīsamasi, 'takost rest,' p. 105, v. 49.
vīsasadi, 'trusts,' p. 91, n. 4.
vīsarīa, 'forgotten,' p. 109 (d).
vīṣā=vīsam, § 112.
vīhattha, 'loathsome,' p. 117, v. 75.
vuccai, 'is said,' § 135.
vuddha, 'grown,' § 55.
vutta, 'finished,' p. 87, n. 11.
vuttanta, 'news,' § 60.
vuttham, 'dawned,' p. 119, v. 80.
vubbhai, 'is carried,' § 135.
vūdha, 'carried,' § 125.
vūha, 'order of battle,' p. 129, n. 4.
veyāna, AMg., 'wages,' p. 150, n. 6.
veaṇā, 'pain,' p. 96, n. 1.
veccham, 'I shall know,' § 134.
vejja, 'learned,' § 61.
vedha, 'enclosure,' p. 115, v. 14.
vedhia, 'enclosed,' p. 115, v. 14.
vediā, 'raised seat,' etc., p. 101, n. 5.
vedissam=veccham, § 134.
verulia, 'cat's eye,' § 58.
vehavvaṃ, 'widowhood,' p. 118, v. 78.
vo, 'you, of you,' §§ 106, 107.
vocchaṃ, 'I will speak,' § 134.
vojja, 'to be carried,' § 137.
voḍḍham, 'to carry,' § 136.
vottum, 'to speak,' § 136.
voliya, JM., 'passed,' p. 129, n. 8.
M. bolīna.
volo, JM., 'cry,' cf. **M. bolo**, 'speech.'

S

sa (1) 'with,' (sa).
 (2) 'own' (sva), p. 95, n. 6.
saa, (ś. sada. AMg., saṣa. Mg., śada), 'hundred,' §§ 12, 112, p. 144, n. 4.
saada, 'cart,' (Mg., śaala), § 16.
saadīa, 'toy cart,' p. 98, n. 8.
saūsa, 'presence,' p. 82, n. 7.
saṃlehaṇā, AMg., 'final mortification,' p. 147, n. 6.
samsaīda, 'questioned,' p. 89, n. 6.
sakkai, sakkai, 'is able,' p. 123, n. 5.
sakkada, 'Sanskrit,' § 11.
sakkā, 'able,' § 133.
sakkāra, 'favour,' p. 125, n. 3.
sakkuṇomi, 'I can,' § 131.
saṅkalā, 'chain,' § 19. Also san-

khalā, siṅkhalā, § 35. Mar.
sākhā. H. sikaṇ. Bg. śikal.
saṅkhasutti, 'mother of pearl,' p. 103, v. 4.
saṅkhāa, 'coagulated,' p. 116, v. 63.
saṅkhoa, 'shock,' p. 114, v. 3.
saṅghia, 'applied,' p. 116, v. 61.
sacca, 'true,' § 44.
saccavia, 'verified,' p. 109 (e).
sacchāha, 'of the same hue,' p. 102, n. 2.
sajja, 'ready,' p. 128, 7.
sajjha, 'practicable,' § 53.
saṃjhā, 'twilight,' § 44.
saṭṭhaa, 'troop,' p. 112 (a).
saṭṭhia, 'weapon,' p. 140, n. 7.
saṇha, 'smooth,' p. 160, n. 5.
saṇṇia, 'made of sign,' p. 124, n. 8.
saṇṇihie, 'in vicinity,' p. 122, n. 5.
satta (1) 'seven.'
 (2) 'nature, etc.' (satva).
sada, ś., 'hundred,' M. saa, § 12, 112.
sadda, 'sound,' § 34. Pb. sadd.
H. sād.
saddāvia, 'summoned,' p. 124, n. 12.
saddāvetṭā, AMg., gerund., p. 146, n. 4.
saddhasa, 'panic,' p. 84, n. 5.
[śaddhike. Mg., 'feast,' p. 168, n. 3.
saṃtappadi, 'is in distress,' p. 98, n. 3.
saṃtāva, 'anguish,' p. 83, 3.
saṃdattha, 'bitten through,' p. 116, v. 63.
saphala, 'fruitful,' § 5.
sapphala, 'of good results,' p. 122, n. 14.
sabbhāva, 'good nature,' § 34, p. 89, n. 7.
samaa, 'contract,' p. 89, n. 10; 'doctrine,' p. 150, n. 2.
samagga, 'complete,' p. 129, n. 3.
samannāgaya, AMg., 'provided with,' p. 147, n. 4.
samappida, 'consigned,' p. 84, n. 3; imperat. samappeti, p. 98, n. 5.
saṃādhatta, 'begun,' p. 127, n. 4.
saṃāṇe, AMg., pass. part. 'being,' p. 147, n. 3.

- [śaunālovide, Mg., 'mounted,' p. 167, n. 7.
- samāsaththa**, 'consoled,' § 125.
- samikkha**, AMg., 'discovers,' p. 131, n. 1.
- samuggaa**, 'box,' p. 82, n. 6.
- samucchida**, 'elevated,' § 45.
- samudāara**, 'address,' p. 89, n. 7.
- samuudda**, 'ocean,' § 45.
- samuppajjitthā**, AMg., 'occurred,' p. 145, n. 2.
- samupehiyāṇam**, AMg., 'perceiving,' p. 131, n. 1.
- samullasanta**, 'brilliant,' p. 101, n. 5.
- sampai**, JM., 'now,' p. 127, n. 1.
- sampadatta**, 'bestowed,' p. 125, n. 1.
- sampehei**, AMg., 'reflects,' p. 152, n. 3; gerund. **sampehetthā**, p. 146, n. 3.
- sambalayam**, JM., 'stores,' p. 141, n. 7.
- sambhariūṇa**, 'remembering,' p. 120, v. 84.
- samma**, AMg., 'right,' p. 145, n. 1.
- sammajjia**, 'swept,' p. 156, n. 4.
- saraa**, 'autumn,' p. 141, n. 5.
- Sarassadī**, § 11.
- sarisa**, 'like,' § 24.
- [śāla, Mg., 'accent,' p. 169, n. 2.
- salāhā**, 'praise,' § 57.
- savaṇa**, 'ear,' p. 111 (f).
- savattī**, 'co-wife,' § 36. H. **saut**. Mār. **savat**.
- savara**=**śabara**, § 18.
- savva**, 'all,' § 50. H. **sab**.
- savvaṇṇu**, 'omniscient,' § 69.
- savvāṇam**, 'of all,' § 111. AMg. **savvesiṇ**.
- sasahara**, 'moon,' p. 112 (g).
- sasinuhī**, 'moon,' p. 111 (d).
- sassiriadā**, 'loveliness,' p. 101, n. 8.
- sahattha**, 'own hand,' § 49.
- sahara**=**śaphara**, § 13.
- sahassa**, 'thousand,' § 49.
- sahī**, 'friend,' § 13.
- sānsamae**, 'in the evening,' p. 93, n. 3.
- sāadam**, Ś., 'welcome,' § 49. Mg. **śaadam**, § 11.
- [śāāla, Mg., 'ocean,' p. 175, n. 6.
- sāuṇia**, 'fowler,' p. 87, n. 8.
- Sāuntalā**, p. 88, n. 2.
- sāo**, 'from his own,' p. 152, n. 7.
- sārikkha**, 'like' (M. **sāriccha**), §§ 40, 66.
- Sālavāhaṇa**, § 23.
- sāhai**, 'tells,' § 125; imperat. **sāhasu**, p. 118, v. 76; gerund. AMg. **sāhetthā**, p. 141, n. 10.
- sāhaṇia**, 'praiseworthy,' § 49.
- sāhavo**, 'saints,' § 93.
- si**, 'art,' § 132.
- siyā**, AMg., 'may be,' § 133.
- siāla**, 'jackal,' § 60. H. **siāl**.
- siṃha**, **siṃgha**, 'lion,' § 65.
- sikkhāvaiya**, AMg., 'precept,' p. 145, n. 4.
- sikkhida**, 'learnt,' § 40.
- sijjhai**, 'is fulfilled,' § 125; fut. AMg., p. 147, n. 9.
- siñcai**, 'pours,' § 125.
- siñjā**, 'jingle,' p. 111 (d).
- siṭṭha**, 'told,' § 125, p. 127, n. 6.
- siniddha**, 'sticky,' etc., § 47.
- siṇeha**, 'affection,' § 47. cf. **ṇeha**.
- sitta**, 'sprinkled,' § 125, p. 100, n. 4.
- siri**=**śrī**, § 68.
- sivā**, AMg., 'palki,' p. 146, n. 8.
- [śivila, Mg., 'camp,' p. 174, n. 1.
- sisā**, 'head,' p. 101, n. 1.
- siha**, M., 'lion,' cf. **siṃha**, § 65.
- Apa. sihu**, § 73.
- sihu**, M., 'rum,' p. 110 (c).
- sua**, (1) 'hard,' § 125.
- (2) 'parrot' (**śuka**).
- suai**, 'sleeps,' § 132.
- suandhi**, 'fragrant,' p. 100, n. 5.
- suia**, 'cleaned,' p. 156, n. 4.
- suidavva**, 'to be slept,' p. 87, n. 7.
- sukkha**, 'dry,' § 38. Pb. **sukkhā**. H. **sūkhā**. Bg. **śukā**.
- sujjhai**, 'is purified,' § 125.
- suṭṭhu**, 'well,' § 38.
- sunai**, 'hears,' § 131. Ś. **sunādi**, § 132; gerundive **sunidavva**, § 137; passive, **sunīadi** § 135, n.
- [śuṇḍikāgāla, Mg., 'grog-shop,' p. 168, n. 3.
- sunṇa**, 'empty,' p. 90, n. 6. Pb. **sunṇā**. H. **sūṇā**.
- sunedi**, 'hears,' §§ 125, 128, 131. cf. **sunai**.
- sunhā**, 'daughter-in-law,' p. 106, v. 107.
- sutta** (1) 'asleep,' §§ 34, 125.
- (2) =**sūtra**.

sutta, AMg., 'belt,' p. 159, n. 10.
suda, Ś. 'heard,' § 125. cf. sua.
 suddha, 'purified,' § 125.
 sundaraara, 'more beautiful,'
 p. 109 (a).
sumarana, 'memory,' p. 110 (a).
sumaradi, 'remembers,' § 57.
 Also sumaredi, § 128. (M. bharai,
 p. 120, v. 84); caus. part. sumarā-
 vida, p. 89, n. 3.
 summai, 'is heard,' § 135 (d).
 suvai, 'sleeps,' § 125.
 suvahum, 'very much,' p. 123,
 n. 12.
 suvīṇa, 'dream,' p. 128, n. 5.
suvo, 'to-morrow,' § 57.
 suvvai, 'is heard,' § 135.
 sussūissam, 'I shall wait upon,'
 § 134.
 suhaa, 'fortunate,' p. 110 (a).
 sūaa, 'spy,' p. 165, n. 6.
 sūida, JM., sūiya, 'shown,' p. 128,
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se, (1) AMg., 'he,' Mg., še, § 109.
 (2) 'him,' AMg.
 (3) 'his,' M., AMg., Ś., § 109.
 (4) 'her,' AMg. (Mg. še gen.).
 (5) 'they, them,' AMg. (Mg. še),
 § 109.
sea, (1) 'sweat' (śveda).
 (2) AMg. seya, 'white,' p. 144,
 n. 5 (śveta).
 (3) AMg. seyaṃ, 'better,' p.
 146, n. 2 (śveyas).
 sela, 'rock,' p. 109 (b).
 sehālia, 'vitex,' p. 94, n. 10.
so, 'he,' § 108.
 soa, (1) 'grief' (śoka).
 (2) JM. soya, 'washing,' p. 123,
 n. 2 (śauca).
 soavva=suṇidavva, § 137.
soum, 'to hear,' § 136, p. 103,
 v. 2.
sokkha, 'happiness,' § 43.
 soccā, AMg., 'having heard,' p. 145,
 n. 8.
 soṇhā=suṇha, p. 106, v. 107.
sottia=śrotriya, p. 102, n. 8. Mg.
 śottie, p. 166, n. 3.
 sottom, 'to sleep,' § 136.

sodavva=soavva, § 137.
 sodhaṇia, 'to be purified,' p. 89,
 n. 4.
somma, 'good sir,' §§ 48, 61.
 sovai, sovadi, 'sleeps,' § 132.
 sovāṇa, 'stairs,' p. 102, n. 5.
 sohagga, 'auspicious,' p. 101, n. 4.

H

haa, hada (1) 'struck,' § 125.
 (2) 'taken,' § 125. cf.
 hia.
 hage, AMg., 'S.', §§ 11, 107. Apa.
 haū, § 107.
 haṭṭha, 'delighted,' p. 145, n. 8.
 haḍakka, Mg., 'heart,' p. 170, n. 1.
 haṇai, 'kills,' § 125.
hattha, 'hand,' § 38.
 haddhī, 'alas,' p. 81, n. 1.
 hāmmai, 'is killed,' § 135 (d).
 harida, 'green,' p. 100, n. 4.
 haridum, 'to take,' § 136.
harisa, 'joy,' § 57.
havissadi, 'will be,' § 4. Mg.
 haviśśadi.
 hasedi, 'laughs,' § 128.
hia, **hida**, 'taken,' § 12. cf. haa.
hīaa, 'heart,' §§ 9, 60: abl. § 92.
 H. hīa.
hio, 'yesterday,' § 58.
 hiṅgulaa, 'cinnabar,' p. 157, n. 7.
 hutta, 'facing,' p. 108 (c), p. 121,
 v. 85.
 huvai, M.=hoi.
 huvissam (Mg. huviśśam), 'I shall
 be,' § 134.
hūa, 'become,' § 125. cf. bhūa.
 H. hūa.
hoi, 'becomes,' §§ 4, 129. cf. hu-
 vai. Ś. bhodi.
 houp, 'to be,' p. 109 (c): gerund.
 hoūṇa, § 122.
 hojjā, AMg., 'might be,' § 133.
 hottam, 'being,' p. 119, v. 80.
 hotthā, AMg., 'was,' p. 144, n. 1.
 homi, 'I am,' § 129, hosi, 'thou
 art.'
 hossam=havissam, § 134.
 hohii, 'it will be,' § 134.

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